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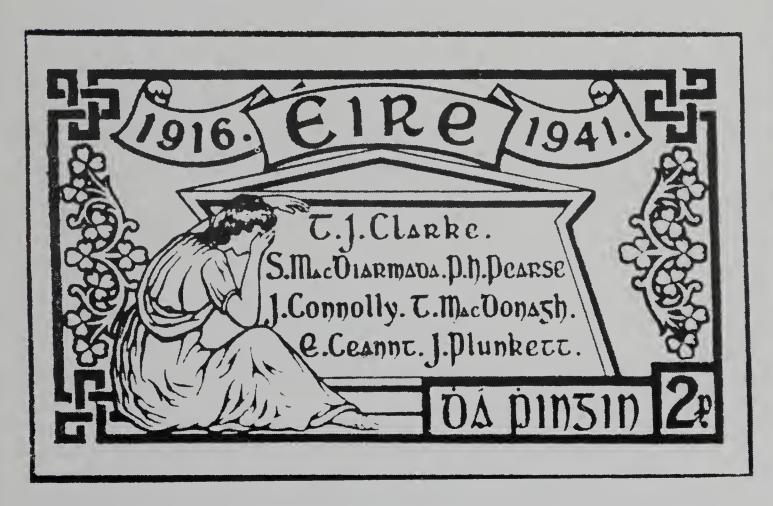
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# The Essay-Proof Journal

Devoted to the Historical and Artistic Background of Stamps and Paper Money



Unadopted Irish essay by Edward Nolan. See Peter Collins' article on page 4.



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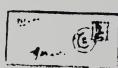


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# The Essay-Proof Journal

# Index

# To Volume 39, 1982

"Councy" France	
— "Coupon" Essay	16/
—Sample/Experimental Designs	168
— "Verified Reception Stamps", by Barbara R. Mueller	15, 198
Auction Sales of Essays and Proofs, Reports of	
— Essay/Proof World of Robson Lowe	
Auction Sales of Syngraphics	
Bank Note Engraver Ebenezer Watson of Albany, by Barbara R. Mueller	
Bank Note Engraving and Art: A Letter from Asa Spencer, Developer of the Geometric Lathe, to George Heat	
British Security Printer	
Benjamin, Fred (with J.L. Diamond)—Another American Bank Note Co. Sample Book	
Bierman, S.M., M.D.—The Essay and Proof Collection of George H. Worthington	
— The George B. Mason Collection of U.S. Essays and Proofs	
—Origin of the Cardboard Sheets of the 1869 Issue with Inverted Centers and the Inverted Department	of
State Issues	134
Blanchard, Julian-Government Gift Books of Portraits and Vignettes, (Essay-Proof Basics from Journals	
Yesteryear)	
Brazilian Burrus Concoction—"Essays Which Are Not What They Seem", by Barbara R. Mueller	
Brett, G.W.—BEP Ink Specimen Booklet	
- "The Bordeaux Issue of 1870-71", a review	
—A Comparison of the Original Penny Black with Peckmore's Enlarged Version	
— Homan Krassa Christmas Card for 1949-50	
B(ureau) E(ngraving) P(rinting) Ink Specimen Booklet, by George W. Brett	
— Intaglio Print in Counterfeiting Book, by Barbara R. Mueller	
Collectors: The Essay and Proof Collection of George H. Worthington, by Stanley M. Bierman, M.D.	
— Essay/Proof Material in the "Griffiths" Great Britain Collection, by Robson Lowe	
- The George B. Mason Collection of U.S. Essays and Proofs, by Stanley M. Bierman, M.D.	
-The Life and Numismatic Collection of Nicolas Marie Alexandre Vattemare, by Martin T. Gengerke	
Gene Hessler	
- "The World's Greatest Stamp Collectors", a review by Barbara R. Mueller	
Conundrum Corner	
Counterfeit Detectors: Survey of Laban Heath Counterfeit Detectors, with Reproductions of the Plates, by L	
Glenn E. Jackson	0 172
Czechoslovakia: Contemporary Engravings/Reproductions-Philatelic Syngraphic Souvenirs, by Barbara	R.
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller	R. 82
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book	R. 82 193
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book  Encased Postage Stamps—New Variety Found	R. 82 193 127
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller	R 82 193 127
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book  Encased Postage Stamps—New Variety Found  Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.	R 82 193 127 an 142
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller	R 82 193 127 an 142
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book  Encased Postage Stamps—New Variety Found  Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.	R 82 193 127 an 142 152
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book  Encased Postage Stamps—New Variety Found  Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting.	R 82 193 127 an 142 152 201
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book  Encased Postage Stamps—New Variety Found  Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting  —Editorial Essay, by Barbara R. Mueller.  —Rudy Wunderlich in the Spotlight	R 82 193 127 an 142 152 201 81
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book Encased Postage Stamps—New Variety Found.  Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting. —Editorial Essay, by Barbara R. Mueller. —Rudy Wunderlich in the Spotlight. —Secretary's Report, by David E. McGuire. —Thirty-Eighth Annual Meeting, 1981	R 82 193 127 an 142 152 201 81
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book Encased Postage Stamps—New Variety Found.  Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting. —Editorial Essay, by Barbara R. Mueller. —Rudy Wunderlich in the Spotlight. —Secretary's Report, by David E. McGuire. —Thirty-Eighth Annual Meeting, 1981	R 82 193 127 an 142 152 201 81
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book Encased Postage Stamps—New Variety Found Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting. —Editorial Essay, by Barbara R. Mueller. —Rudy Wunderlich in the Spotlight. —Secretary's Report, by David E. McGuire. —Thirty-Eighth Annual Meeting, 1981  "Essays Which Are Not What They Seem" (Brazil), by Barbara R. Mueller.	R 82 193 127 an 142 152 201 81 34 199
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book Encased Postage Stamps—New Variety Found Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting. —Editorial Essay, by Barbara R. Mueller. —Rudy Wunderlich in the Spotlight. —Secretary's Report, by David E. McGuire. —Thirty-Eighth Annual Meeting, 1981  "Essays Which Are Not What They Seem" (Brazil), by Barbara R. Mueller. France: "The Bordeaux Issue of 1870-71"—a review by George W. Brett	R 82 193 127 an 142 152 201 81 202 34 199 24
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book Encased Postage Stamps—New Variety Found Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting —Editorial Essay, by Barbara R. Mueller. —Rudy Wunderlich in the Spotlight —Secretary's Report, by David E. McGuire —Thirty-Eighth Annual Meeting, 1981  "Essays Which Are Not What They Seem" (Brazil), by Barbara R. Mueller. France: "The Bordeaux Issue of 1870-71"—a review by George W. Brett —Stamp Artists—Gandon, Decaris, and Beyond, by Robert G. Stone	R. 82 . 193 . 127 an . 142 . 152 . 201 . 81 . 2, 202 . 34 . 199 . 24 . 24
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book Encased Postage Stamps—New Variety Found.  Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting. —Editorial Essay, by Barbara R. Mueller. —Rudy Wunderlich in the Spotlight. —Secretary's Report, by David E. McGuire. —Thirty-Eighth Annual Meeting, 1981  "Essays Which Are Not What They Seem" (Brazil), by Barbara R. Mueller. France: "The Bordeaux Issue of 1870-71"—a review by George W. Brett. —Stamp Artists—Gandon, Decaris, and Beyond, by Robert G. Stone.  French Colonial Genre Proof-Like Facsimile Designs, by Robert G. Stone.	R
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book Encased Postage Stamps—New Variety Found  Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting. —Editorial Essay, by Barbara R. Mueller. —Rudy Wunderlich in the Spotlight. —Secretary's Report, by David E. McGuire. —Thirty-Eighth Annual Meeting, 1981  "Essays Which Are Not What They Seem" (Brazil), by Barbara R. Mueller. —Stamp Artists—Gandon, Decaris, and Beyond, by Robert G. Stone.  French Colonial Genre Proof-Like Facsimile Designs, by Robert G. Stone.  Friedman, Howard, Ph.D.—Review of the Die and Plate Proofs Section of Scott's 1982 United States Stam	R
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book Encased Postage Stamps—New Variety Found  Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting. —Editorial Essay, by Barbara R. Mueller. —Rudy Wunderlich in the Spotlight. —Secretary's Report, by David E. McGuire. —Thirty-Eighth Annual Meeting, 1981  "Essays Which Are Not What They Seem" (Brazil), by Barbara R. Mueller.  France: "The Bordeaux Issue of 1870-71"—a review by George W. Brett. —Stamp Artists—Gandon, Decaris, and Beyond, by Robert G. Stone.  French Colonial Genre Proof-Like Facsimile Designs, by Robert G. Stone.  Friedman, Howard, Ph.D.—Review of the Die and Plate Proofs Section of Scott's 1982 United States Stan Catalogue	R
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book Encased Postage Stamps—New Variety Found  Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting —Editorial Essay, by Barbara R. Mueller. —Rudy Wunderlich in the Spotlight —Secretary's Report, by David E. McGuire —Thirty-Eighth Annual Meeting, 1981  "Essays Which Are Not What They Seem" (Brazil), by Barbara R. Mueller.  France: "The Bordeaux Issue of 1870-71"—a review by George W. Brett —Stamp Artists—Gandon, Decaris, and Beyond, by Robert G. Stone French Colonial Genre Proof-Like Facsimile Designs, by Robert G. Stone Friedman, Howard, Ph.D.—Review of the Die and Plate Proofs Section of Scott's 1982 United States Stam Catalogue  Gengerke, Martin T. (with Gene Hessler)—The Life and Numismatic Collection of Nicolas Marie Alexand	R 82 193 127 an 142 152 201 81 202 34 199 24 196 ap 26 re
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book Encased Postage Stamps—New Variety Found.  Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting. —Editorial Essay, by Barbara R. Mueller. —Rudy Wunderlich in the Spotlight. —Secretary's Report, by David E. McGuire. —Thirty-Eighth Annual Meeting, 1981.  "Essays Which Are Not What They Seem" (Brazil), by Barbara R. Mueller.  France: "The Bordeaux Issue of 1870-71"—a review by George W. Brett. —Stamp Artists—Gandon, Decaris, and Beyond, by Robert G. Stone.  French Colonial Genre Proof-Like Facsimile Designs, by Robert G. Stone.  Friedman, Howard, Ph.D.—Review of the Die and Plate Proofs Section of Scott's 1982 United States Stam Catalogue.  Gengerke, Martin T. (with Gene Hessler)—The Life and Numismatic Collection of Nicolas Marie Alexand Vattemare	R
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book Encased Postage Stamps—New Variety Found Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting —Editorial Essay, by Barbara R. Mueller —Rudy Wunderlich in the Spotlight —Secretary's Report, by David E. McGuire —40, 101, 15 —Thirty-Eighth Annual Meeting, 1981  "Essays Which Are Not What They Seem" (Brazil), by Barbara R. Mueller —France: "The Bordeaux Issue of 1870-71"—a review by George W. Brett —Stamp Artists—Gandon, Decaris, and Beyond, by Robert G. Stone —French Colonial Genre Proof-Like Facsimile Designs, by Robert G. Stone —Friedman, Howard, Ph.D.—Review of the Die and Plate Proofs Section of Scott's 1982 United States Stam Catalogue ————————————————————————————————————	R
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book Encased Postage Stamps—New Variety Found.  Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting. —Editorial Essay, by Barbara R. Mueller. —Rudy Wunderlich in the Spotlight. —Secretary's Report, by David E. McGuire. —Thirty-Eighth Annual Meeting, 1981  "Essays Which Are Not What They Seem" (Brazil), by Barbara R. Mueller. —Stamp Artists—Gandon, Decaris, and Beyond, by Robert G. Stone.  French Colonial Genre Proof-Like Facsimile Designs, by Robert G. Stone.  Friedman, Howard, Ph.D.—Review of the Die and Plate Proofs Section of Scott's 1982 United States Stam Catalogue  Gengerke, Martin T. (with Gene Hessler)—The Life and Numismatic Collection of Nicolas Marie Alexand Vattemare.  Giori Test Note  Great Britain: Emil Fuchs and the Stamps of Edward VII, by George W. Smith	R
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book Encased Postage Stamps—New Variety Found Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D. Essay-Proof Society: Call for Annual Meeting. —Editorial Essay, by Barbara R. Mueller. —Rudy Wunderlich in the Spotlight. —Secretary's Report, by David E. McGuire. —Thirty-Eighth Annual Meeting, 1981  "Essays Which Are Not What They Seem" (Brazil), by Barbara R. Mueller.  France: "The Bordeaux Issue of 1870-71"—a review by George W. Brett. —Stamp Artists—Gandon, Decaris, and Beyond, by Robert G. Stone.  French Colonial Genre Proof-Like Facsimile Designs, by Robert G. Stone.  Friedman, Howard, Ph.D.—Review of the Die and Plate Proofs Section of Scott's 1982 United States Stam Catalogue  Gengerke, Martin T. (with Gene Hessler)—The Life and Numismatic Collection of Nicolas Marie Alexand Vattemare.  Giori Test Note  Great Britain: Emil Fuchs and the Stamps of Edward VII, by George W. Smith —Essay/Proof Material in the "Griffiths" Great Britain Collection, by Robson Lowe.	R
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book Encased Postage Stamps—New Variety Found Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting. —Editorial Essay, by Barbara R. Mueller. —Rudy Wunderlich in the Spotlight. —Secretary's Report, by David E. McGuire. —Thirty-Eighth Annual Meeting, 1981  "Essays Which Are Not What They Seem' (Brazil), by Barbara R. Mueller.  France: "The Bordeaux Issue of 1870-71"—a review by George W. Brett. —Stamp Artists—Gandon, Decaris, and Beyond, by Robert G. Stone.  French Colonial Genre Proof-Like Facsimile Designs, by Robert G. Stone.  Friedman, Howard, Ph.D.—Review of the Die and Plate Proofs Section of Scott's 1982 United States Stam Catalogue.  Gengerke, Martin T. (with Gene Hessler)—The Life and Numismatic Collection of Nicolas Marie Alexand Vattemare.  Giori Test Note.  Great Britain: Emil Fuchs and the Stamps of Edward VII, by George W. Smith —Essay/Proof Material in the "Griffiths" Great Britain Collection, by Robson Lowe.  13 —"Molettes" or Dies of the London 1980 Commemorative.	R
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book Encased Postage Stamps—New Variety Found Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting. —Editorial Essay, by Barbara R. Mueller. —Rudy Wunderlich in the Spotlight —Secretary's Report, by David E. McGuire. —Thirty-Eighth Annual Meeting, 1981  "Essays Which Are Not What They Seem" (Brazil), by Barbara R. Mueller.  France: "The Bordeaux Issue of 1870-71"—a review by George W. Brett —Stamp Artists—Gandon, Decaris, and Beyond, by Robert G. Stone.  French Colonial Genre Proof-Like Facsimile Designs, by Robert G. Stone.  Friedman, Howard, Ph.D.—Review of the Die and Plate Proofs Section of Scott's 1982 United States Stan Catalogue  Gengerke, Martin T. (with Gene Hessler)—The Life and Numismatic Collection of Nicolas Marie Alexand Vattemare  Giori Test Note  Great Britain: Emil Fuchs and the Stamps of Edward VII, by George W. Smith —Essay/Proof Material in the "Griffiths" Great Britain Collection, by Robson Lowe —"Molettes" or Dies of the London 1980 Commemorative —"Molettes" or Dies of the London 1980 Commemorative —"The Penny Black—More From Peckmore, by Curtis D. Radford, M.D.	R
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book  Encased Postage Stamps—New Variety Found.  Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting.  —Editorial Essay, by Barbara R. Mueller.  —Rudy Wunderlich in the Spotlight. —Secretary's Report, by David E. McGuire. —Athery-Eighth Annual Meeting, 1981  "Essays Which Are Not What They Seem" (Brazil), by Barbara R. Mueller.  France: "The Bordeaux Issue of 1870-71"—a review by George W. Brett. —Stamp Artists—Gandon, Decaris, and Beyond, by Robert G. Stone.  French Colonial Genre Proof-Like Facsimile Designs, by Robert G. Stone.  Friedman, Howard, Ph.D.—Review of the Die and Plate Proofs Section of Scott's 1982 United States Stan Catalogue.  Gengerke, Martin T. (with Gene Hessler)—The Life and Numismatic Collection of Nicolas Marie Alexand Vattemare.  Giori Test Note.  Great Britain: Emil Fuchs and the Stamps of Edward VII, by George W. Smith —Essay/Proof Material in the "Griffiths" Great Britain Collection, by Robson Lowe.  —The Penny Black—More From Peckmore, by Curtis D. Radford, M.D. —A Comparison of the Original Penny Black with Peckmore's Enlarged Version, by George W. Brett.	R
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book  Encased Postage Stamps—New Variety Found.  Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting. —Editorial Essay, by Barbara R. Mueller. —Rudy Wunderlich in the Spotlight —Secretary's Report, by David E. McGuire. —Thirty-Eighth Annual Meeting, 1981  "Essays Which Are Not What They Seem" (Brazil), by Barbara R. Mueller. France: "The Bordeaux Issue of 1870-71"—a review by George W. Brett —Stamp Artists—Gandon, Decaris, and Beyond, by Robert G. Stone. French Colonial Genre Proof-Like Facsimile Designs, by Robert G. Stone Friedman, Howard, Ph.D.—Review of the Die and Plate Proofs Section of Scott's 1982 United States Stan Catalogue.  Gengerke, Martin T. (with Gene Hessler)—The Life and Numismatic Collection of Nicolas Marie Alexand Vattemare.  Giori Test Note  Great Britain: Emil Fuchs and the Stamps of Edward VII, by George W. Smith —Essay/Proof Material in the "Griffiths" Great Britain Collection, by Robson Lowe. —13 —"Molettes" or Dies of the London 1980 Commemorative. —The Penny Black—More From Peckmore, by Curtis D. Radford, M.D. —A Comparison of the Original Penny Black with Peckmore's Enlarged Version, by George W. Brett. —Homan Krassa Christmas Card for 1949-50 (Penny Black Engraving), by George W. Brett. —Homan Krassa Christmas Card for 1949-50 (Penny Black Engraving), by George W. Brett.	R
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book Encased Postage Stamps—New Variety Found.  Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting —Editorial Essay, by Barbara R. Mueller. —Rudy Wunderlich in the Spotlight —Secretary's Report, by David E. McGuire. —Thirty-Eighth Annual Meeting, 1981  "Essays Which Are Not What They Seem" (Brazil), by Barbara R. Mueller. —France: "The Bordeaux Issue of 1870-71"—a review by George W. Brett —Stamp Artists—Gandon, Decaris, and Beyond, by Robert G. Stone.  French Colonial Genre Proof-Like Facsimile Designs, by Robert G. Stone Friedman, Howard, Ph.D.—Review of the Die and Plate Proofs Section of Scott's 1982 United States Stan Catalogue  Gengerke, Martin T. (with Gene Hessler)—The Life and Numismatic Collection of Nicolas Marie Alexand Vattemare  Giori Test Note  Great Britain: Emil Fuchs and the Stamps of Edward VII, by George W. Smith —Essay/Proof Material in the "Griffiths" Great Britain Collection, by Robson Lowe —The Penny Black—More From Peckmore, by Curtis D. Radford, M.D. —A Comparison of the Original Penny Black with Peckmore's Enlarged Version, by George W. Brett —Homan Krassa Christmas Card for 1949-50 (Penny Black Engraving), by George W. Brett —Reproductions of Victorian Designs on British Market	R
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book  Encased Postage Stamps—New Variety Found.  Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting. —Editorial Essay, by Barbara R. Mueller. —Rudy Wunderlich in the Spotlight. —Secretary's Report, by David E. McGuire. —Athirty-Eighth Annual Meeting, 1981  "Essays Which Are Not What They Seem" (Brazil), by Barbara R. Mueller. —Stamp Artists—Gandon, Decaris, and Beyond, by Robert G. Stone.  French Colonial Genre Proof-Like Facsimile Designs, by Robert G. Stone.  Friedman, Howard, Ph.D.—Review of the Die and Plate Proofs Section of Scott's 1982 United States Stan Catalogue.  Gengerke, Martin T. (with Gene Hessler)—The Life and Numismatic Collection of Nicolas Marie Alexand Vattemare.  Giori Test Note.  Great Britain: Emil Fuchs and the Stamps of Edward VII, by George W. Smith —Essay/Proof Material in the "Griffiths" Great Britain Collection, by Robson Lowe. —The Penny Black—More From Peckmore, by Curtis D. Radford, M.D. —A Comparison of the Original Penny Black with Peckmore's Enlarged Version, by George W. Brett. —Homan Krassa Christmas Card for 1949-50 (Penny Black Engraving), by George W. Brett. —Reproductions of Victorian Designs on British Market  Heath, Laban, Counterfeit Detectors: A Survey, with Reproductions of Plates, by Dr. Glenn E. Jackson 3, 5, 5, 200.	R
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book  Encased Postage Stamps—New Variety Found  Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting. —Editorial Essay, by Barbara R. Mueller. —Rudy Wunderlich in the Spotlight. —Secretary's Report, by David E. McGuire. —Athirty-Eighth Annual Meeting, 1981  "Essays Which Are Not What They Seem" (Brazil), by Barbara R. Mueller.  France: "The Bordeaux Issue of 1870-71"—a review by George W. Brett. —Stamp Artists—Gandon, Decaris, and Beyond, by Robert G. Stone.  French Colonial Genre Proof-Like Facsimile Designs, by Robert G. Stone.  Friedman, Howard, Ph.D.—Review of the Die and Plate Proofs Section of Scott's 1982 United States Stan Catalogue.  Gengerke, Martin T. (with Gene Hessler)—The Life and Numismatic Collection of Nicolas Marie Alexand Vattemare.  Giori Test Note.  Great Britain: Emil Fuchs and the Stamps of Edward VII, by George W. Smith —Essay/Proof Material in the "Griffiths" Great Britain Collection, by Robson Lowe. —The Penny Black—More From Peckmore, by Curtis D. Radford, M.D. —A Comparison of the Original Penny Black with Peckmore's Enlarged Version, by George W. Brett. —Homan Krassa Christmas Card for 1949-50 (Penny Black Engraving), by George W. Brett. —Homan Krassa Christmas Card for 1949-50 (Penny Black Engraving), by George W. Brett. —Reproductions of Victorian Designs on British Market Heath, Laban, Counterfeit Detectors: A Survey, with Reproductions of Plates, by Dr. Glenn E. Jackson 3, 5 Herst, Herman, Jr.—H.L. Peckmore, H.L. Lindquist & Associated Etchers—The Connection.	R
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book Encased Postage Stamps—New Variety Found  Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting. —Editorial Essay, by Barbara R. Mueller. —Rudy Wunderlich in the Spotlight —Secretary's Report, by David E. McGuire —Thirty-Eighth Annual Meeting, 1981  "Essays Which Are Not What They Seem" (Brazil), by Barbara R. Mueller. —Thamper Stamp Artists—Gandon, Decaris, and Beyond, by Robert G. Stone French Colonial Genre Proof-Like Facsimile Designs, by Robert G. Stone Friedman, Howard, Ph.D.—Review of the Die and Plate Proofs Section of Scott's 1982 United States Stan Catalogue  Gengerke, Martin T. (with Gene Hessler)—The Life and Numismatic Collection of Nicolas Marie Alexand Vattemare  Giori Test Note Great Britain: Emil Fuchs and the Stamps of Edward VII, by George W. Smith —Essay/Proof Material in the "Griffiths" Great Britain Collection, by Robson Lowe —The Penny Black—More From Peckmore, by Curris D. Radford, M.D. —A Comparison of the Original Penny Black with Peckmore's Enlarged Version, by George W. Brett —Homan Krassa Christmas Card for 1949-50 (Penny Black Engraving), by George W. Brett —Reproductions of Victorian Designs on British Market Heath, Laban, Counterfeit Detectors: A Survey, with Reproductions of Plates, by Dr. Glenn E. Jackson —Hessler, Gene (with M.T. Gengerke)—The Life and Numismatic Collection of Nicolas Marie Alexand	R
Czechoslovakia: Contemporary Engravings/Reproductions—Philatelic Syngraphic Souvenirs, by Barbara Mueller.  Diamond, J.L. (with Fred Benjamin)—Another American Bank Note Co. Sample Book  Encased Postage Stamps—New Variety Found  Essay-Proof Basics from Journals of Yesteryear: Government Gift Books of Portraits and Vignettes, by Julia Blanchard, Ph.D.  Essay-Proof Society: Call for Annual Meeting. —Editorial Essay, by Barbara R. Mueller. —Rudy Wunderlich in the Spotlight. —Secretary's Report, by David E. McGuire. —Athirty-Eighth Annual Meeting, 1981  "Essays Which Are Not What They Seem" (Brazil), by Barbara R. Mueller.  France: "The Bordeaux Issue of 1870-71"—a review by George W. Brett. —Stamp Artists—Gandon, Decaris, and Beyond, by Robert G. Stone.  French Colonial Genre Proof-Like Facsimile Designs, by Robert G. Stone.  Friedman, Howard, Ph.D.—Review of the Die and Plate Proofs Section of Scott's 1982 United States Stan Catalogue.  Gengerke, Martin T. (with Gene Hessler)—The Life and Numismatic Collection of Nicolas Marie Alexand Vattemare.  Giori Test Note.  Great Britain: Emil Fuchs and the Stamps of Edward VII, by George W. Smith —Essay/Proof Material in the "Griffiths" Great Britain Collection, by Robson Lowe. —The Penny Black—More From Peckmore, by Curtis D. Radford, M.D. —A Comparison of the Original Penny Black with Peckmore's Enlarged Version, by George W. Brett. —Homan Krassa Christmas Card for 1949-50 (Penny Black Engraving), by George W. Brett. —Homan Krassa Christmas Card for 1949-50 (Penny Black Engraving), by George W. Brett. —Reproductions of Victorian Designs on British Market Heath, Laban, Counterfeit Detectors: A Survey, with Reproductions of Plates, by Dr. Glenn E. Jackson 3, 5 Herst, Herman, Jr.—H.L. Peckmore, H.L. Lindquist & Associated Etchers—The Connection.	R

Landseer, Sir Edwin, and the Newfoundland Dog, by George W. Smith	
Leak, Clifford—U.S. 5c Trans-Mississippi—Design Development	38
Lowe, Robson—Essay/Proof Material in the "Griffiths" Great Britain Collection	180
Mauritius: Classic "Facsimile Proofs", by Barbara R. Mueller	
McGuire, D.E.—Secretary's Report	202
Mueller, B.R.—American Bank Note Co. "Verified Reception Stamps"	198
—BEP Intaglio Print in Counterfeiting Book	
—Classic Mauritius "Facsimile Proofs"	171
— Contemporary Czech Engravings/Reproductions—Philatelic-Syngraphic Souvenirs	82
—Ebenezer Watson of Albany—Bank Note Engraver?	189
—More "Essays Which Are Not What They Seem"—a Brazilian Burrus Concoction	199
-Newfoundland: Pratt Authors Pence Issues Handbook—a review	203
— "The World's Greatest Stamp Collectors"—a review	
Newfoundland: Pratt Authors Newfoundland Pence Issues Handbook, a review by Barbara R. Mueller	203
—Sir Edwin Landseer and the Newfoundland Dog, by George W. Smith	
Peckmore, H.L., Engraver: A Comparison of the Original Penny Black with Peckmore's Enlarged Version, by	
George W. Brett	
—H.L. Peckmore, H.L. Lindquist & Associated Etchers—The Connection, by Herman Herst, Jr.	
— Homan Krassa Christmas Card for 1949-50, by George W. Brett	
— The Homan-Peckmore Christmas Cards, by Phillip Rochlin.	
— More From Peckmore, by Curtis D. Radford, M.D.	
- "More "Peckmore-iana"	20
— Peckmore "Specimen Postage" Stamp Addenda	20
Radford, Curtis, D., M.D.,—More From Peckmore	
Reviews: "The Bordeaux Issue of 1870-71", by George W. Brett	
— The Die and Plate Proofs Section of Scott's 1982 United States Stamp Catalogue, by Howard S. Friedman,	
Ph.D.	
—Pratt Authors Newfoundland Pence Issues Handbook, by Barbara R. Mueller	
- "The World's Greatest Stamp Collectors", by Barbara R. Mueller	
Rochlin, Phillip—The Homan-Peckmore Christmas Cards	
—U.S. 5c Trans-Mississippi—More About the Design	
Smith, G.W.—Emil Fuchs and the Stamps of Edward VII	
— Sir Edwin Landseer and the Newfoundland Dog	
South African Stamp Printing	
Souvenir Cards—A "Forerunner Union" Souvenir Card?	
— A 1909 Union Souvenir Card	
Stamp Design and Designers: French Stamp Artists—Gandon, Decaris, and Beyond, by Robert G. Stone	21
—Syzk, Arthur—Works Sold by Sotheby's	166
Stone, R.G.—French Stamp Artists—Gandon, Decaris, and Beyond	21
—Proof-Like Facsimile Designs of the French Colonial Genre	196
Syzk, Arthur—Works Sold by Sotheby's	166
United States: BEP Ink Specimen Booklet, by George W. Brett	
— Destruction of Stamp Plates in 1897	
-Essay and Proof Collection of George H. Worthington, by Stanley M. Bierman, M.D.	
—5c Trans-Mississippi Design Development, by Clifford Leak	
-5c Trans-Mississippi, More About the Design, with some added notes about the \$2 Mississippi River Bridge	
design, by Phillip Rochlin	
—George B. Mason Collection of U.S. Essays and Proofs, by Stanley M. Bierman, M.D.	
— New Variety of Encased Postage Stamp Found	
—Origin of the Cardboard Sheets of the 1869 Issue with Inverted Centers and the Inverted Department of	12/
State Issues, by Stanley M. Bierman, M.D.	
Review of the Die and Plate Proofs Section of Scott's 1982 United States Stamp Catalogue, by Howard	
S. Friedman, Ph.D. Watson, Ebenezer, of Albany—Bank Note Engraver? hv Barbara R. Mueller	189
WAINUIL CUCHEZEE OF A INARY BARK INDIE ENGRAVEEL DV KARDARA K. MITETIE	103

#### GUIDE TO PAGE NUMBERS IN QUARTERLY ISSUES, 1982

Winter, Vol. 39, No. 1—Whole No. 153—pp. 1-52 Spring, Vol. 39, No. 2—Whole No. 154—pp. 53-108 Summer, Vol. 39, No. 3—Whole No. 155—pp. 109-160 Fall, Vol. 39, No. 4—Whole No. 156—pp. 161-212

# The





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# Journal

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**WINTER 1983** 

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#### **Editor**

Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, Wis. 53549

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Contents	
A Bank Note Engraver's Specimen Card, by Ronald L. Horstman	
Unadopted Essays by Edward Nolan for Irish Stamp Designs, by Peter Collins	4
Essay-Proof Basics from Journals of Yesteryear: U.S. Hybrid Proofs—1847 to 1893,	~
by Clarence W. Brazer	/
The Life and Times of Grover Cleveland as told by steel engraved portraits and souvenirs, by Curtis D. Radford, M.D.	R
The Laban Heath Counterfeit Detectors, a survey, with reproductions of the plates (continued),	J
by Dr. Glenn E. Jackson	16
American Bank Note Co. Collectibles—"Verified Reception Stamps"	
United States Grant Letter Sheet Essay/Proof Material Reaches Market, by Barbara R. Mueller	
U.S. Centennial Envelope "Essays" on Market Again, by Barbara R. Mueller	
United States Presentation Book of Portraits and Vignettes, by Mike Carter	40
The Essay-Proof Society, Inc.	
Thirty-Ninth Annual Meeting of The Essay-Proof Society, 1982	43
Secretary's Report, by David E. McGuire	
Secretary-Treasurer Offices Combined	47

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month except January, May, July and August (the January and May meetings will be held the following day, Thursday) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.



# A Bank Note Engraver's Specimen Card from Rawdon, Wright, Hatch & Edson, 1850

by RONALD L. HORSTMAN

HIS eight by four inch plate was printed on heavy rag card stock and bound into the front section of the 1850 United States Patent Office Report. The reason for its inclusion is unclear to me but it affords the connoisseur an opportunity to examine an excellent sample of contemporary artificers' work.

The center vignette is that of the nation's Capitol as completed in 1825 after the burning by the British on August 14, 1814. This design remained unchanged until the third cornerstone laying took place on July 4, 1851. The dome was then redesigned and the outer wings added, bringing the structure to its present-day form.

#### Editor's Note:

As yet, research has not been completed on other uses of the small vignettes and counters on the card; this should be an interesting project for enthusiasts of engraving. Rawdon, Wright, Hatch & Edson, of course, was one of the major concerns which "associated" in 1858 to form the American Bank Note Co. It is familiar to philatelists as the printer of the first U.S. postage stamps and to numismatists as the producers of many attractive state bank notes.

The specimen card should also appeal to the adherents of the new specialty of collecting so-called "souvenir cards". While large broadside-type sheets of bank note printers' vignette and counter designs made up for use as sales aids are well known to collectors, the small note-size card is more obscure. By virtue of its compact size, such a card should be highly desirable for inclusion in philatelic and numismatic exhibits.

It is this editor's speculation that the card was bound into the Patent Office Report not only for its decorative qualities but as an illustration of the product of the many pieces of bank note engraving and printing machinery that were protected by patents. The inscription at the bottom of the card reads "Engraved for Part 1. of the Patent Office Report of 1850."

# Unadopted Essays by Edward Nolan for Irish Stamp Designs

by PETER COLLINS

RCHIVES of the late Edward Nolan were sold by Robson Lowe on April 12, 1983. They bring to light some interesting and hitherto unrecorded essays, including drawings for 1937 high value definitives and 1941 Easter Rising commemoratives. On the whole, one feels that Nolan was still designing in an outmoded style based on a Victorian outlook, at a time when the Stamp Design Committee was a forward-looking body intent upon modern designs.

For instance, among his essays for definitive high values were designs depicting St. Patrick and St. Brigit in unimaginative poses and the traditional symbolic Celtic Cross, Wolfhound and Irish Harp—all subjects which had been submitted in connection with 1922 definitives and rejected. The selection of the surrealist St. Patrick design for the 1937 high values indicates that there was an adventurous spirit of modern thought in Ireland, and having selected this bold style, it was obviously economic for the government to use the same design for all three values.

The Easter Rising took place on Easter Monday 1916, when 2000 volunteers from Sinn Fein and the Irish Republican Brotherhood occupied key points in the city of Dublin. The establishment of the Irish Republic was proclaimed, and the insurgents managed to hold out for five days before they were forced into unconditional surrender. Fifteen of the leaders were executed and a further 3000 were interned, though the majority were soon released, no



Figure 1. Nolan's essay for the Easter Rising Jubilee.



Figure 2. Nolan's essay for the Gaelic Athletic Association.

doubt as a gesture of appeasement to the U.S.A. when there was much Irish sympathy and whose weight was desperately needed to add allied war strength against Germany. Nolan's essays for the Easter Rising Jubilee issue (Figure 1) showed an angel mourning over the names of seven of the patriot martyrs. The sentiment was mawkish and hardly in keeping with the event or the times. It is not surprising that the designs were rejected, but it was unfortunate that no commemorative stamp was ready in time for the occasion and the anniversary was marked by a provisional overprint on two stamps of the current definitive type.

There were plans to celebrate the 50th anniversary of the Gaelic Athletic Association with a special stamp issue and, for this, Nolan submitted a portrait of the Rev. Thomas Croke who had been Archbishop of Cashel, Tipperary, and was instrumental in founding the G.A.A. (Figure 2.) He was, in fact, a staunch worker for Irish Nationalism and despite his Holy Orders took an active interest in political affairs. As a young man he had been a supporter of Daniel O'Connell, and in his later position of influence, he befriended the Irish Parliamentarian Parnell. He was a great worker with the Gaelic League, the Land League and the Irish Tenants' League. From all these activities he attracted the anger and suspicion of the British government. It may be that when this essay was submitted he was still a political hot potato and the stamp design which was adopted for the event showing a hurley player was certainly more innoccuous.

Following the Irish Famine of 1847-51, millions of Irish emigrants crossed the Atlantic. The Sinn Fein "Free Ireland" movement started in the U.S.A., so the bond between the two



Figure 3. Nolan's essays for the U.S. Constitution issue.

countries was very strong. It was appropriate for the "Old Country" to want to mark the 150th Anniversary of the U.S. Constitution in 1939. For this issue, Nolan submitted two designs (Figure 3.) Both tended to be rather in draft form, for there was no inscription included in the designs. At best one can say they are little worse than the design which was accepted for the issued stamp and, as with so many unaccepted designs, one wonders what internal politics, nepotism and in-fighting may have affected the acceptance of the stamp which we actually see.



Figure 3. Continued.

#### Essay-Proof Basics from Journals of Yesteryear

From time to time under this heading we will be reprinting significant articles from the early, difficult-to-obtain issues of *The Essay-Proof Journal* for the benefit of the neophyte as well as the refreshment of the memory of the more experienced collector. Although the articles will be chosen with care for the enduring relevance of the information there, the possibility always exists that subsequent writings may have modified that information. Readers are encouraged to search the JOURNAL files to further their education.

**BRM** 

From Volume 9, Number 4, Whole Number 36—October 1952:

# U.S. Hybrid Proofs—1847 to 1893

By CLARENCE W. BRAZER, D.Sc.

A "hybrid proof" is usually a normal color proof of stamp size printed on India paper and mounted on India paper about 2.5 x 3 inches and block sunk on white cards (called blotter) about 6 x 8 inches, to simulate the appearance of a die proof. They were made of all issues from 1847 to 1893 including carriers, special delivery, postage due, official, P.O.D. seals, 1865 and 1873 Newspapers. Many have now been trimmed in size with a small margin about the block sinkage. The 1847 originals are India paper die proofs cut to stamp size and hybrid mounted. Some die essays and proofs, particularly the 1898 issue, became damaged in printing and were then cut and remounted to simulate large die proofs. But most hybrids are India paper plate proofs mounted. Other irregular

(Continued on Page 15)

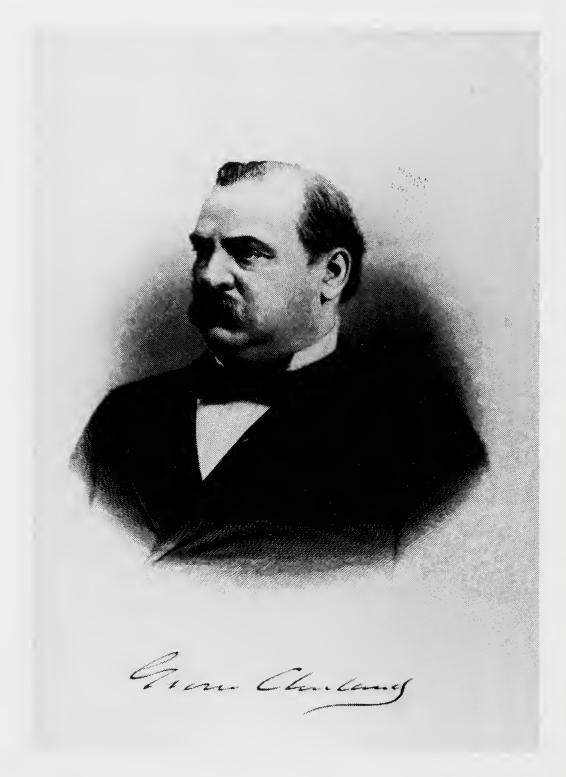


Fig. 1. An engraved vignette of Grover Cleveland by the J. C. Buttre Co. of New York.

# The Life and Times of Grover Cleveland As Told by Steel Engraved Portraits and Souvenirs

by CURTIS D. RADFORD, M.D., E.P.S. 1562 Photography by DONALD W. HITCHCOX, E.P.S. 1561

ROVER Cleveland was born in Caldwell, N.J. on March 18, 1837. His father, Richard Falley Cleveland, was an ordained Presbyterian minister there. His mother, Ann Neal, was the daughter of a Baltimore merchant. Grover was named after the first minister at the Caldwell parsonage, the Rev. Stephen Grover. The first name was dropped at an early age. At the age of four, Grover and his family moved to another parish in Fayetteville, N.Y., near Syracuse. It was there that Grover obtained his early academic

schooling and worked as a country store clerk. The family soon moved again to Clinton, N.Y., where Grover was enrolled in the local academy.

At the age of 17, Grover become a clerk and assistant teacher in the New York Institution for the Blind in New York City where his brother, William, was a teacher. In 1855, he secured employment as a clerk and copyist for the law firm of Rogers, Bowen, & Rogers in Buffalo, earning four dollars a week. It was there that Grover spent much of his time studying law, being admitted to the bar in 1859. He then worked as managing clerk for the firm for three more years.

On January 1, 1863, Grover Cleveland was appointed assistant district attorney of Erie County—a position he held for three years. It was during those years that the Civil War was raging. Two of Grover's brothers were in the Army and he had his two sisters and widowed mother dependent on him for support. Consequently, Grover was ineligible to enlist. As was the custom of the day, Grover borrowed money to send a substitute in his place. He then worked in various law partnerships for the next 15 years.

In 1881, he was nominated the Democratic candidate for the mayor of Buffalo, and was elected by a majority of 3,530, the largest ever in that city at the time. He soon became known as the "Veto Mayor" as he strenuously opposed extravagant expenditures, saving the city nearly one million dollars in the first half of his term alone. In September of 1882, Cleveland obtained the Democratic nomination for governor of New York. He subsequently defeated Charles Folger, the Republican candidate with a plurality of 192,854. His state administration featured the same frugal policies of his former mayorship.

The Democratic National Convention met at Chicago on July 8, 1884. Cleveland became the Democratic Presidential nominee three days later with T. A. Hendricks as his running mate. His opponents included Republican James G. Blaine, Labor and Greenback candidate Benjamin F. Butler, and Prohibition candidate John P. St. John. The campaign of 1884 has been described by some historians as the most "scurrilous" ever waged. A series of documents called the "Mulligan Letters" were issued to bring to light Republican candidate Blaine's corrupt dealings while Speaker of the House. The Republicans retaliated with charges that Cleveland had fathered an illegitimate child—which were true.

Despite all this, on November 4, 1884, Cleveland received 219 electoral votes to the 182 for Mr. Blaine. Hence, Grover Cleveland became President upon his inauguration on March 4, 1885. Cleveland had become the first Democratic President since Buchanan. Eventually, Cleveland obtained the nickname "Uncle Jumbo," partly because of his rather large size. The fine engraving of the President by J. C. Buttre of New York (illustrated in Figure 1) was based on a photo by B. F. Powelson taken in the mid-to-late 1880's.

The inaugural ball was held in the grandiloquent Pension Building in Washington, D.C. The unfolded dance program in Figure 2 shows the new President and Vice-President on the front cover and the Pension Building on the back cover. This black and white steel engraved program was printed by the E. A. Wright Co. of Philadelphia. Those fortunate enough to receive invitations to the inaugural ball were able to munch on the likes of beef tongue, pickled oysters, salmon, etc., and to dance with the latest rage—the U.S. Marine Band conducted by John Philip Sousa.

For the inaugural ball, a "Commemorative souvenir card" was printed and distributed (see Figure 3). This black on white, steel engraved card was printed by the V. G. Fischer Co., of Washington, D.C. The card measures  $6\% \times 9\%$  inches and contains portraits of Cleveland and Hendricks with two flags hanging overhead. Seated above the two portraits are two allegorical figures with "Miss Liberty" standing over them. To the right is a partial vignette

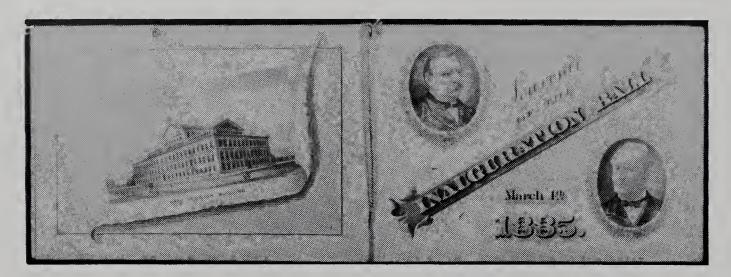


Fig. 2. A steel engraved, souvenir dance program for the Inaugural Ball of 1885, illustrated in the unfolded position. Featured are President Cleveland, Vice-President Hendricks, and the new Pension Building. The printer was the E. A. Wright Co. of Philadelphia.

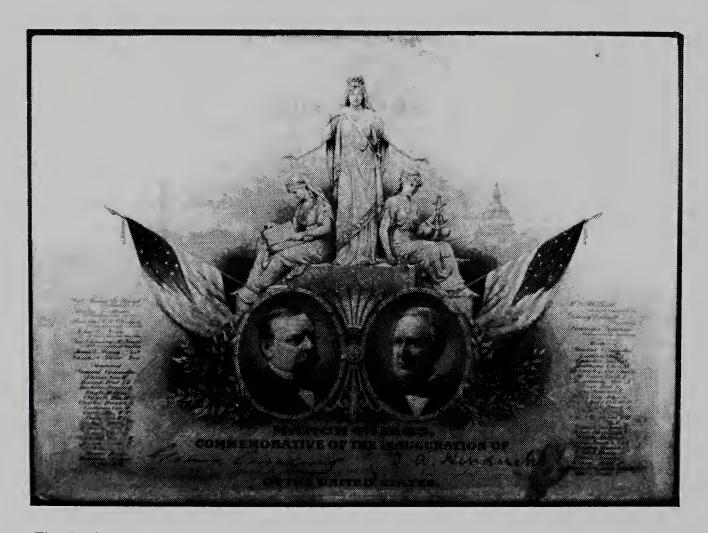


Fig. 3. A "commemorative souvenir card" was issued for the 1885 Inaugural Ball. This steel engraved card was printed by the V. G. Fischer Co. of Washington, D.C.

of the Capitol, and, to the left, vignettes of the Executive Mansion and the Washington Monument. The text of the card is as follows: "INAUGURATION BALL" across the top with "MARCH 4th 1885/COMMEMORATIVE OF THE INAUGURATION OF/GROVER CLEVELAND (signature), President, T. A. HENDRICKS (signature), Vice President/OF THE UNITED STATES." On each side of the card are lists of the inaugural committee members. It is not known how many of these souvenir cards were printed.



Fig. 4. An engraved vignette of the young Mrs. Cleveland by the Illman Brothers of New York.

Cleveland became the first President to be married in the White House when, on June 2, 1886, he was united to Miss Frances Folsom (see Figure 4). Miss Folsom was the daughter of his deceased friend and former law partner, Oscar Folsom of Buffalo. The new first lady was 27 years younger than the President. Indeed, at the age of 22, she was the youngest first lady to live in the White House with the exception of Mrs. Madison. Mrs. Cleveland also became the first wife of a President to give birth in the White House. Their second child, Esther, was born in the Executive Mansion in 1893.

President and Mrs. Cleveland maintained a rigorous social life while in the White House. Those of high society in Washington, D.C. or those who were friends of the first family would receive elaborate invitations printed at the Bureau of Engraving and Printing. Often, they were invited to several functions with one invitation as seen by the engraved invitation in Figure 5. This invitation, headed by an ornate, engraved, Presidential seal,

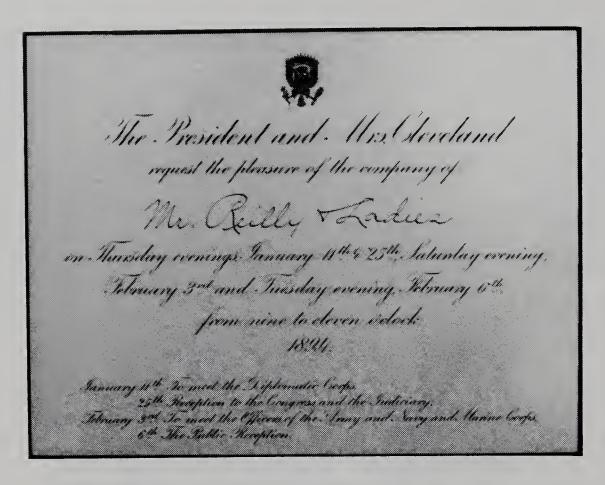


Fig. 5. This invitation is an example of the ornate invitations printed for the President by the BEP.

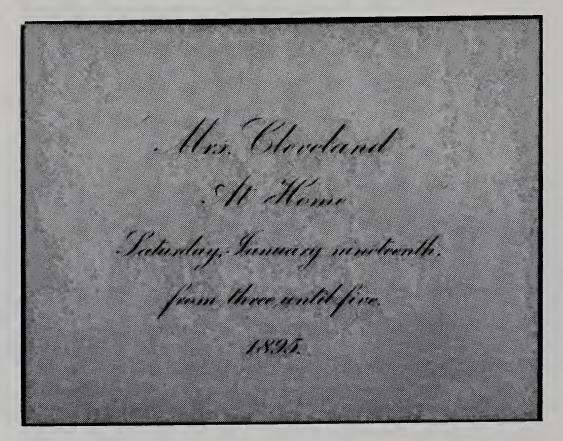


Fig. 6. Another BEP-produced invitation for an afternoon "AT HOME" with Mrs. Cleveland.

invites the recipient to four different receptions. Mrs. Cleveland entertained her own friends as well, sending out "Mrs. Cleveland At Home" invitations as in Figure 6. Mrs. Cleveland would autograph a number of "EXECUTIVE MANSION, WASHINGTON" cards and send them to her friends (see Figure 7). These signed cards would then serve as tickets allowing her friends in past the White House gates to visit her.

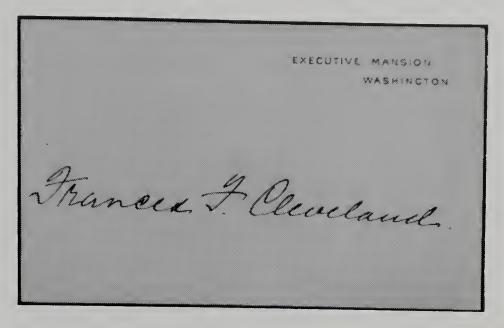


Fig. 7. An autographed card by Mrs. Cleveland which served as a ticket, allowing the first lady's friends in past the White House gates to visit her.

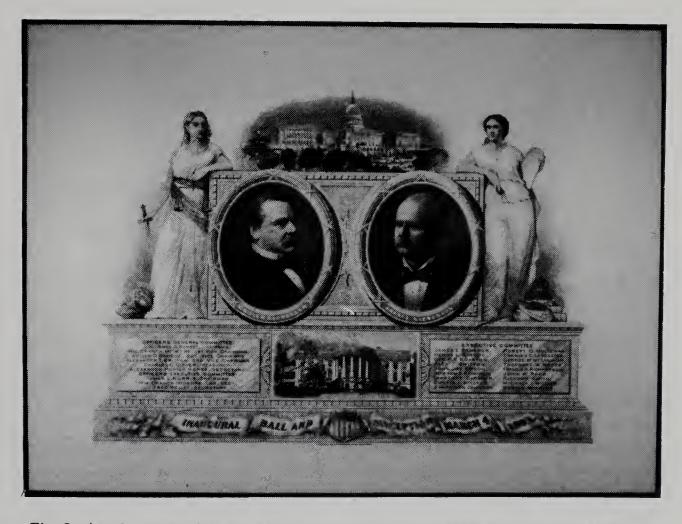


Fig. 8. Another souvenir card was printed for the 1983 Inaugural Ball. This magnificent, steel engraved card by the BEP is one of 17,560 copies printed.

In 1888, Cleveland was unanimously renominated for the Presidency by the national Democratic convention in St. Louis on June 6, 1888. His Republican opponent was Benjamin Harrison. Although Cleveland won the popular vote 5,540,329 to 5,439,853, he lost the electoral vote and election 168 to 233. He left office on March 4, 1889 and retired to New York City where he again pursued a legal career.



The portrait of Cleveland prepared by the BEP for the 1893 Inaugural card was subsequently used on two series of U.S. \$20 dollar bank notes (Friedberg #822-830 and 952-1011) as well as the 6x8 inch card illustrated here. This is one of a series of Presidential cards available at the BEP.

In 1892, however, Cleveland was urged to seek renomination for a second term. At the national Democratic convention in Chicago on June 21, 1892, he received more than two-thirds of the votes on the first ballot. His running mate was Adlai Stevenson. His opponent was the incumbent President Benjamin Harrison. This time, Cleveland won both the popular and electoral votes. Grover Cleveland then became the only President to serve two, nonconcurrent terms.

Cleveland's second inauguration took place on March 4, 1893. Again, a special souvenir card was printed for the inaugural ball (see Figure 8). This magnificent 8¾ x 11¾ inch steel engraved card was issued with the invitations to the ball. The card consists of black on white steel engraved portraits of Cleveland and Stevenson centrally. Below these portraits are lists of the inaugural committee members and a vignette of the White House. Above is a beautiful vignette of the Capitol. To each side is an allegorical figure. The card was printed on very heavy card-paper, about two to three times the thickness of today's souvenir cards. In addition, it was cut at an angle and was given an attractive gold trim. Just beneath the engraving is the small inscription, "BUREAU OF ENGRAVING & PRINTING" identifying the source. According to the BEP Director's Report for 1893, there were 17,560 of these cards printed.

By the end of his second term, Cleveland had managed to become quite unpopular across America. His frugal and tough-minded policies had alienated the majority of the public. He used Federal troops to suppress the first major strike of unionized labor during the Haymarket Riot. During the "Panic of 1893," four million people were out of work. As a result, "Coxey's Army" of unemployed laborers was formed to put pressure on the President. In 1894, the Pullman strike was brutally suppressed. Disabled veterans were angered when Cleveland vetoed the Dependant Pension Bill. He lost the support of America's farmers when he opposed the Grange and Farmer's Alliance demands for higher prices on farm goods.

During Cleveland's Presidency, America was in a continual state of flux. The industrial revolution was in full swing, displacing America's farms. Cleveland tried to reach accommodation with the old and the new without success. In 1896, the country and the Democratic party were ready for a change. William Jennings Bryant won the Democratic Presidential nomination in 1896. This defeat ended the political life of Grover Cleveland, who left office on March 4, 1897. He retired to Princeton, N.J. where he spent the remainder of his years. Cleveland died on June 24, 1908, with the last words "I have tried so hard to do right."

(This article, in part, initially appeared in the Fall 1982 issue of the SOUVENIR CARD JOURNAL, the quarterly publication of the SOUVENIR CARD COLLECTORS SOCIETY. Those interested in souvenir cards may obtain information on the society from the author at P.O. Box 7116, Rochester, MN 55903.)

#### U.S. Hybrid Proofs

(From Page 7)

designs of 1851, 1869, etc., were neatly trimmed about the irregular design before being mounted on larger block sunk India paper. Also some later issues of 1861 and 1869 were India paper plate proofs mounted without sinkage directly on 6 x 8 inch cards. One emission of the 1869 set had a gilt thin line box frame about die size about the plate proof. When there is a sinkage in the blotter card it was applied with a steel block, not the original die, and the sizes of these blocks may differ with sets printed at different times. These were all made officially at the request of the Post Office Department. They may be identified by feeling the edge of the India paper close to the edge of the design, and by the design size welt visible on the back of the card, caused by pressing the extra thickness of India paper.

Large die sunk proofs take time and expense to make and were generally made to submit for official approval. Sometimes the U.S. Post Office Department requested of the contractor many sets of die proofs for presentation purposes. The contracts between the P.O.D. and the engraving company did not provide for payment for such proofs and there was no appropriation for them. In such cases it is believed that the contractor, to save expense, cut up a sheet of India paper plate proofs and hybrid mounted them to simulate die proofs. Of the 1869 and 1890 issues some of these hybrid proofs were bound in book form with the names of the recipient, etc., gilt printed on the face or spine of the book. Such books also exist of all the stamps printed by the Continental Bank Note Co. from 1873 to 1879. They include hybrid proofs of the earlier 1847 reproductions to 1870 issues, of which the Continental Bank Note Co. reprinted plate proofs about 1875, when

## The Laban Heath Counterfeit Detectors

### A Survey, with Reproductions of the Plates

by DR. GLENN E. JACKSON Photographs by Adrien Boutrelle

(Continued from Journal No. 156, Page 179)

N this installment we move on to the illustration of matched portions of the higher denomination Legal Tender and National Bank Notes from the 1877-87 Banking House and Counting Room edition as well as the Pocket edition of the Heath books. As explained previously, the Counting Room editions have the left three-fifths of a given design, while the Pocket editions have the right two-fifths, and in the case of the Nationals, the notes can be of the same denomination but not always of the same design. The diagonal black lines and the wedge-shaped black areas are defacements cut into the printing plates and not overprints.

Readers will recall the trouble Heath encountered in obtaining usable printing plates from the Treasury (see his correspondence in *Journal* 152). This difficulty was the main factor in his decision to use only partial designs and for varying the types of designs in his different editions. As he received good plates he put them into service. This rather haphazard system thus thwarted his stated goal of uniformity of contents in all editions.

The following descriptions of the designs are a continuation of those from the 1877 Banking and Counting House edition begun in *Journal* 156:

#### PLATE VII.

Plate seven represents One Hundred Dollar Greenback and National Bank Note.

On Greenback is vignette, the best likeness extant of the lamented Abraham Lincoln.

On the National Note is a vignette representing Commodore Perry leaving his flag-ship Lawrence; above is a large ornamented "C," and "100."

#### PLATE VIII.

Plate eight represents Five Hundred Dollar Greenback and National Bank Note.

On the Greenback the vignette represents Victory. She stands passive, divested of armor—holding in her right hand the palm of victory; in the other hand the laurelled crown. Broken arms and implements of war are strewn around her, and the dark clouds of battle are swiftly passing away.

On the National is vignette, female crowned with stars, sitting upon a cannon, sword and anchor resting upon same; charts, compass, etc., in the foreground, with ship and camp in background, with the bow of promise in the heavens and eagle soaring overhead; and is designed to represent the Genius of the American Navy.

#### PLATE IX.

Plate nine represents One Thousand Dollar Greenback and National Bank Note.

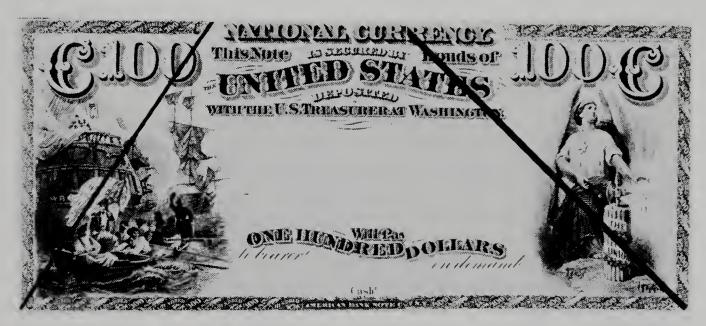
On Greenback is a portrait of Dewitt Clinton, ex-Governor of the State of New York, to whom we owe the great Erie Canal. On left side is vignette representing Columbus dreaming of the supposed land beyond the great Atlantic; globes, charts, etc., surround him.

On the National is vignette representing Gen. Scott, at the head of the army, entering the City of Mexico.

Composites of the Heath engraved illustrations.



\$100 Legal Tender: Left vig. of Lincoln eng. by Charles Burt and right vig. of "Reconstruction" eng. by L.B. Delnoce.

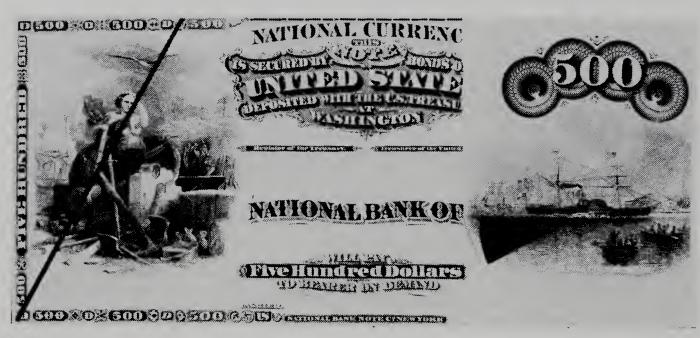


\$100 National Currency: Left vig. of "Battle of Lake Erie" eng. by L.B. Delnoce; right vig. of "Union" eng. by James Bannister.



\$500 Legal Tender: Left vig. (right unavailable) of "Victory" eng. by Charles Burt.

#### Composites of the Heath engraved illustrations.



\$500 National Currency: Left vig. of "Civilization" and right vig. of "Arrival of the Sirius 1838", both eng. by James Smillie.



\$1000 Legal Tender: Left vig. of "Columbus in His Study" eng. by Henry Gugler; center vig. of DeWitt Clinton eng. by Charles Burt (right portion unavailable).



\$1000 National Currency: Left vig. of "Gen. Scott's entrance into Mexico" eng. by Alfred Jones and James Smillie; right vig. of "U.S. Capitol" eng. by James Smillie.

#### NUMBERS ON BANK NOTES.

The top number on the right-hand side of the note is the serial number put on by the Government. The number on the lower part of the note (left side) is the serial number of issue by the Bank. The large number on each end of the note is the charter number of the Bank and series of 1875, and denotes when the printing of the faces was transferred from the Bank Note Companies in New York to Washington, or to the Bureau of Engraving and Printing.

#### CHAPTER VII.

#### A Brief Description of the National Currency Backs.

The reverses of all the several denominations of the National Currency notes are ornamented right-angled parallelograms, or oblong squares, printed in green, enclosing in the centre of each a vignette printed in black, bearing the illustration of some memorable event in the history of the United States, several of which are engraved from paintings now in the Capitol at Washington. On the right end of the note is an eagle, the device of the United States; and on the left the coat-of-arms of the State to which said note is appropriated; also on the ends will be observed the denomination thereof enclosed in lathe work, and the legend arranged on tablets composed of small lettering, giving the legal value of their issue; the commercial uses for which they are intended; also the warning to counterfeiters in passing any counterfeits, or altering the denominations, or imitating the paper on which the note is printed, with the penalty for the same.

#### \$2 REVERSE VIGNETTE.

Represents Sir Walter Raleigh introducing Indian corn and the tobacco-plant in England in 1585. The use of the latter he exhibits in smoking an ornamented Indian pipe before an assembly of lords. It is related that the page, carrying in refreshments at that moment, was so frightened at seeing the clouds of smoke issuing from Sir Walter's mouth that he retreated, dropping the wine and goblets, to the great merriment of the company.

#### \$5 REVERSE VIGNETTE.

The illustration on the note represents the Landing of Columbus, in the year 1492, after a painting by the American artist, John Vanderlyn.

#### \$10 REVERSE VIGNETTE.

Represents the Discovery of the Mississippi, in 1541, by De Soto. The explorer is mounted on a charger, followed by horsemen and trumpeters; the terrified natives offer no resistance, having deposited their arms on the ground, and appear anxious to conciliate the invaders. In the foreground is an assemblage of soldiers, adventurers and monks, one of whom is seemingly engaged in blessing a crucifix in process of erection.

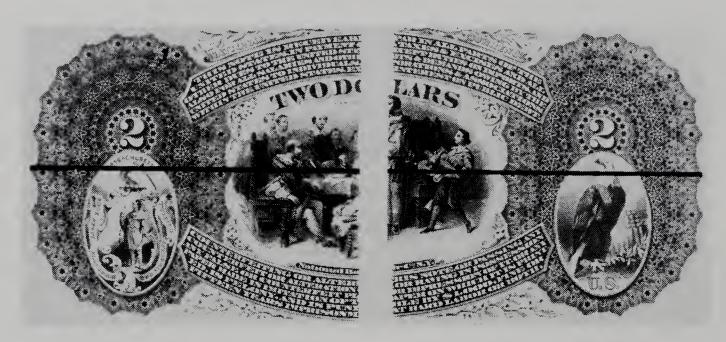
#### \$20 REVERSE.

This engraving represents the Baptism of Pocahontas in the presence of the notables of Jamestown, Va. The Indian maid is kneeling near the fount; the lover, John Smith, occupies a conspicuous position in the centre of the picture; a group of Indians in the foreground expressing the mingled emotions of pride, surprise, and interest, while one sits down in the stolid indifference of his

#### \$50 REVERSE.

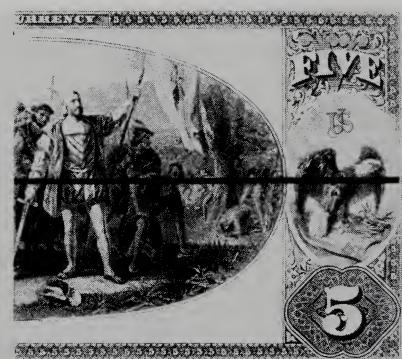
The historical illustration on this note is the "Embarkation of the Pilgrims," painted by Weir. Their first act being to invoke the Divine blessing on their enterprise of seeking a new home for the

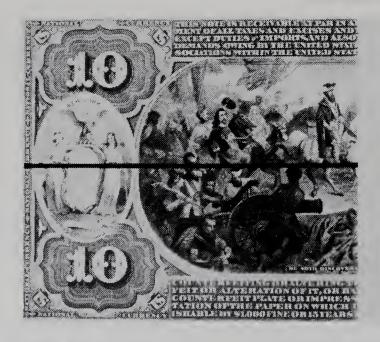
#### Composites of the Heath engraved illustrations.



\$2 National Currency back: "Sir Walter Raleigh exhibiting corn and tobacco to the English" eng. by L.B. Delnoce.

\$5 National Currency back: Right vig. (left portion unavailable) of "Landing of Columbus" after John Vanderlyn, three versions eng. by James Bannister, Walter Shirlaw, L.B. Delnoce.







\$10 National Currency back: "DeSoto discovering the Mississippi" eng. by Frederick Girsch after W.H. Powell.

### Composites of Heath engraved illustrations.



\$20 National Currency back: Right vig. (left portion unavailable) of "Baptism of Pocahontas" eng. by Charles Burt after John G. Chapman.





\$50 National Currency back: "Embarkation of the Pilgrims", eng. by W.W. Rice after R.W. Wier's painting.

\$100 National Currency back: Right vig. (left portion unavailable) of "Signing of the Declaration of Independence" eng. by Frederick Girsch.



#### Composites of the Heath engraved illustrations.



\$500 National Currency back: "Surrender of Gen. Burgoyne to Gen. Gates at Saratoga" by Frederick Girsch after John Trumbull's painting.



\$1000 National Currency back: "Washington resigning his commission" eng. by Frederick Girsch and L.B. Delnoce after John Trumbull's painting.

free exercise of religious liberty, the open book indicates that some part of the Scripture has been read; the stern warrior bends the knee, and mingles his supplications with those of a goodly company of valiant youths and ladies fair, and matrons, one of whom is seen in the background encouraging her offspring to join in the solemnities of the occasion, while the busy crew are seen carrying out the necessary preparations for a long voyage.

#### \$100 REVERSE.

The day of the birth of a nation, July 4th, 1776, taken from a picture painted by Trumbull, is too extensively known to need a lengthy description. A committee of illustrious men are presenting, for acceptance, approval, and signing, the manuscripts of the Declaration of American Independence; fifty more dignified or intelligent-looking gentlemen did never, at any time, adorn a council-chamber.

#### \$500 REVERSE.

This engraving represents the Surrender of General Burgoyne to the American Army of the North, commanded by General Gates, October 17th, 1777, at Saratoga, New York.

#### \$1000 REVERSE.

Represents Washington Resigning his Commission, December 23d, 1783, as commander-in-chief of the United States Army, to the Congress assembled at Annapolis, Md.

### Paging through Yesteryear's Philatelic Press

# Items of Essay/Proof Interest from Mekeel's Weekly Stamp News

submitted by HERMAN HERST, JR.

#### Jan. 20, 1898—"New Stamp Designs"

A correspondent sends us the following: "The proposed issue of stamps by the Post-Office Department to commemorate the Trans-Mississippi Exposition, to be held at Omaha this year, promises to be a valuable addition to the art treasures of the department.

"Upwards of 100 designs have already been submitted. There are to be but five different stamps, and these will very likely bear reproductions of drawings designed to recall the history of the country. One that has been practically decided upon will represent a buffalo grazing on a prairie. Another will doubtless bear the picture of one of the famous scouts of the section who participated in its early history. Another will show a field of waving grain with a modern reaper and binder in the foreground, with a representation of a farmer in the background harvesting with the old-time cradle. One of the neatest sketches received shows a wagon train crossing the prairie, while another, and the one which will probably form one of the designs, shows the big bridge across the Mississippi at Rock Island, the first bridge that ever spanned the 'father of waters'."

(Editor's note: Wonder where the "upwards of 100" essays are now?)

#### Dec. 12, 1895—"Chicago Notes"

A local stamp man, observing that the number of sets of card-board proofs of the entire Columbian set and other issues held by dealers and others here was suspiciously large, addressed an inquiry to the Post-Office Department, asking whether such specimens had been prepared recently by the department, and if so, whether they could be obtained gratis or by purchase. The following was the reply:

Washington, D.C., Nov. 22, 1895.

#### A.H. Nelson, Morgan Park, ILL.:

SIR—In reply to your inquiry of the 18th inst. you are informed that it is several years since this department has had stamps of any kind made as specimens, and it has none now for distribution or sale.

Yours respectfully,

KERR CRAIGE

Third Assistant Postmaster-General.

(Editor's note: Could there be any significance in the use of the word "specimens" in the answer as contrasted with the word "proof"?)



## American Bank Note Co. Collectibles —

# "Verified Reception Stamps"

Response to the initial report on these stamp-like labels in *Journal* No. 155, the Summer 1982 issue, has been most gratifying. Some of the respondents wrote actual articles; others furnished raw data; and still others submitted examples of the "stamps" as well as collateral material. This round-up, therefore, consists of bylined articles plus supplementary information compiled by the Editor from readers' sources.



# I. A Preliminary Analysis of the Radio Station Reception Labels

by GEORGE W. BRETT

We have recently been shown two of the subject labels that date to about 1930 and which were distributed as indicated thereon. That is, you reported enough information to the radio station involved to satisfy them that you actually did pick up one of their broadcasts—and they would send you one of their stamps for your album. So today, just as the sanitary fairs, the army frank, and the one-cent letter-postage promotion labels, they are one of the perennial stamp subjects about which collectors ask questions.

There was a lot of interest in the early days of radio in trying to receive broadcasts from stations all over and today that interest still continues through "ham" operators and short wave but not so much as formerly with the common AM and FM sets of today. In the early days of radio, when it was expanding into every household in the 1920's and 1930's, an organization (the EKKO Company) had these stamps made up and provided an album in which they could be mounted.

The stamps were produced by the American Bank Note Co. per their imprint below the design, and they were printed by line-engraved intaglio.\* The call letters of the radio stations and the words "verified reception stamp" were added later by letterpress (typography). The color of ink used for the overprint on the two examined is a dark blue. The engraved portion of the WGN example is printed in what we would call a dull vermilion while the WTAY example is in a dull orange.

The stamps are perforated 12, gummed, and are on a wove paper with horizontal grain, unwatermarked. The design measures  $22\frac{1}{2} \times 35\frac{3}{4}$  mm. (in the English system, 0.885 x 1.40" without imprint; with imprint, 1.435"). Considering the paper grain's effect on size it appears that the original engraving was probably 0.9 x 1.4". The station call letters are 0.12" high and the reception designation words, 0.045".

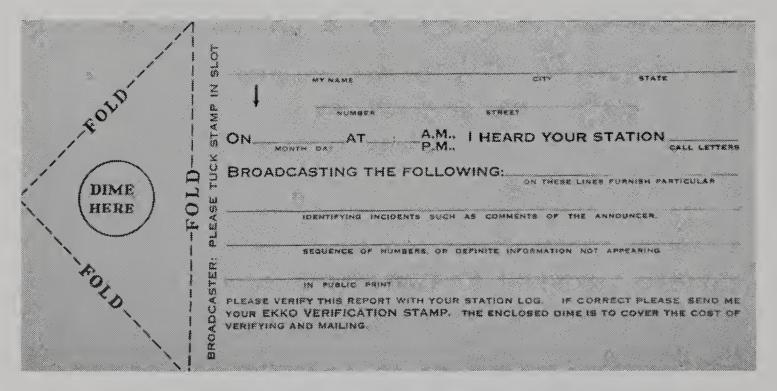
The basic design is a bald eagle with its head turned to the left. It is perched on the earth with the facing left foot on Asia and the facing right foot on North America. There are transmission towers at left and right. Below the station label is a white-line engraved counter over which the verification designation was later printed. The letters E, K, K, and O are in

the four corners, and this with some ornamental scrollwork and framing completes the design.

### II. The EKKO Company's Use of the Labels

by RICHARD D. SHEAFF

The Summer, 1982 issue of *The Essay-Proof Journal* carried a brief description by Barbara Mueller of an engraved "Verified Reception Stamp" bearing the ABNCo. imprint at the bottom. By coincidence, one day prior to receiving that issue of the *Journal*, I had obtained a collection of these very stamps, mounted in an album printed specifically for them. Between the information in the album itself and in other collateral material which accompanied the collection, the background and usage of these stamps is quite clear.



One of the cards used by listeners to report hearing a broadcast and requesting the station's EKKO stamp. Courtesy of Richard D. Sheaff.

A circular dated February 1, 1927 is instructive: "A most interesting game of Solitaire, applied to radio, is the collection of EKKO Verification Stamps. It had its inception some three years ago, and now over 25,000 listeners are known to be playing it. The player, upon receiving a station, writes (to) it; giving enough detail of the program to assure the broadcaster that it was actually listened to. For the ten cent remittance, a check of the station's log is made and, if correct, an EKKO stamp is forwarded. This is properly affixed in the special album, which contains pages already assigned to State or Provinces (sic) in alphabetical order. On each page spaces are provided to accommodate the uniform sized, assorted colored stamps with individual call letters surcharged thereon.

"Many stations forward therewith some details of the station, artists, statistics of their locality or something both interesting and educational. The majority of the stations concur in this popular plan. They all strive to please the fancy of the listener and this plan provides them with a record of the far-reaching effect of their broadcast, at all times of the year,

<sup>\*</sup> See information about lithographed labels in Brad Beard's "reminiscences" that follow.

NORTHWESTERN PENNSYLVANIA BROADCAST STATION

POST OFFICE BOX 163

TELEPHONE 3900

# WLBW

OIL CITY, PENNSYLVANIA

This is to acknowledge receipt of your request for the EKKO stamp which is enclosed herewith. We thank you very much for your interest in our station.

Sincerely yours,

DOROTHY PACA.

Studio Directress.

One of the cards which accompanied the WLBW of Oil City, Pa. label. Courtesy of Richard D. Sheaff.

which they would not otherwise receive, with such certainty. It also expedites their correspondence and establishes them permanently before the eye of the listener."

My EKKO album is hardbound, and contains ninety-six 9" x 11½" pages. Its title leaf (recto) declares it to be "The EKKO/Broadcasting Station/Stamp Album. Containing Spaces for Stamps/from Every Broadcasting Station/in the United States/and Canada. THE EKKO COMPANY/CHICAGO." The verso side bears a 1924 copyright notice. The album contains spaces for 561 specific U.S. stations and 44 Canadian stations, all with call letters. It also provides ample blank spaces for additional U.S., Canadian, and "Foreign" stations. Reference material and check-lists of stations, call letters, wave lengths, etc. are given in the rear of the album.

There are 44 EKKO verification stamps mounted in the album (plus two entirely different verification stamps; one printed by letterpress, the other embossed in metallic foil). The design area of each ABNCo. stamp measures 22.4mm wide x 35.5mm. The capital height of the ABNCo. imprint centered below the design is a bit more than 1mm. Some stamps are fully perforated (perf. 14), while many have straight edges on one, or on two adjoining sides.\*\*

Each stamp is engraved in one color, overprinted by letterpress with "(station call letters)/VERTIFIED RECEPTION/STAMP" in three centered lines of capital letters. The nine ink colors I have seen are banknote green, deep violet, reddish brown, vermilion, yellow orange, deep blue, ultramarine, carmine and dark olive. It would appear that each station chose, or was arbitrarily supplied with, one or another of the available colors. Likewise, the overprints were variously printed in several colors which demonstrate no consistent relationship to the stamp ink colors. I have seen surcharges in red, blue and green.

The 1927 mailing piece quoted earlier gives the address of The EKKO Company as 111 West Monroe Street in Chicago, and lists its business as "Radio Products." Included is "Hayne's Radio Log", copyright 1927 by Walter Haynes (same address); and an advertise-

ment for "The ekko (sic lower case) Clamp," an electrical grounding device. The ad carried a symbol of membership in the "RMA" (Radio Manufacturers of America?).

A letter printed as part of the circular states, "There are over 800 stations on the air, and this is a condition which cannot continue. It is almost certain that Congress will act in a very short time, possibly prior to your receipt of this message. This much is certain—radio broadcasting will be regulated and many stations, now on the air, will cease to exist. All of this furnishes you with an incentive to get busy now and obtain all of the EKKO Stamps you possibly can. When a broadcaster signs off for the last time or changes its (sic) call letters, stamps of that issue are unobtainable, except on confirmations dated during its activity. This tends to place a potential value on those stamps of which comparatively few were issued." Then as now, the promoters "hyped" the potential value of their "limited issues."

The circular goes on to offer a 1926 revision of the EKKO album for \$1.00, + gummed blank pages to take the vertification stamps of the rapidly proliferating radio stations of the day. "Most stations," according to the company, "have supplied themselves with EKKO Stamps."

#### III. The EKKO Album

by RICHARD H. DAVIS

I have an EKKO Broadcasting Station Stamp Album with a collection of these stamps hinged within. The album is  $9 \times 11\frac{1}{2}$ " and  $\frac{1}{2}$ " thick. Inside the front cover, which is greyish brown, is a map of the U.S. and Canada with the location of each radio station. The copyright page is dated 1924. Each page lists the then-operating radio stations by state. There are 71 pages which have spaces for all U.S. stations and those of Canada, Cuba and "foreign". In the back of the album is a radio log; you can note the entries, the date of reception and notations regarding strength of reception.

On separate sheets in the album is a complete list of all broadcast stations revised to February 16, 1925. It is interesting to note each station's owner. In the top paragraphs, an explanation indicates that both the stations and the EKKO Company distributed the stamps upon verification. I understand that when a listener heard the station he would write a post-card to the station listing all pertinent data such as what the program was, call sign, wave length, etc. Upon verification by the station he would then be entitled to the stamp for his album.

#### IV. Reminiscences of an EKKO Fan

by BRAD BEARD, EPS C-37

I built my first crystal set in 1923 and have been a "ham" radio operator with the call W5ADZ for 51 years. I started stamps the same year and collected precancels for three years before finding out that foreign and regular U.S. were more popular! I owe a great deal to precancels, incidentally; they taught me perforations and printing types. To this day (I'm 69 years old) I can identify perforation sizes by sight.

<sup>\*\*</sup> See George Brett's measurements of size and perforations. It is entirely possible, perhaps even probable, that not all of the labels have the same perforation sizes, etc., since uniformity was not of the high priority found in government postage and revenue issues.



Typical EKKO album page. Courtesy Richard H. Davis.

Radio listening was great sport and most interesting in the early days of commercial broadcast radio. Everyone wanted to learn from how far away he could hear the broadcast

			RA	DIC	) L	0 G	
Call Letters	LOCATION	1	DIA	ALS 3	4	DATE	REMARKS
WDAR	Phila.	71	81			1425. Jan 25.	Clear.
WCAU	11	93	95			<u> </u>	10
WKAR	Lausinghid	90	91			£1 11	shightly distorted
WMBF	main Fla	85	90			11 11	clear
WTAS	Elgin Del	89_	91				<u></u>
wos	Jeffberson City	70	18		,	(g ·•	fairt
KDKA	Pittsburgh, Pa	89	89			Ju 27	Clear.
WJAS	(t , ,,	47	98				
WFI	Phila "	80	82			" 29	41
WIP		58	78			,	
WIENERO	Kea						
WBZ	Springfuld	86	88			.,	
NGBS	new york.	86	83			" 31	faint.
WHW	<u> </u>	81	86			/1	6
· ABG	Haverford	57	88			11 11	clear.
WWAD	Phila.	74	95			Fub, 5.	
WGR	Buppalo	8 <b>F</b>	86			" 4.	
WEBH		18	84			11 11	
WCAD	Canton N.Y.	7	88				4
HMW	Cuicinnati	४५	89				ts .
WDAF.	Kausas City	79	86			<b>~</b> 10	
wgy.	Schmetady	77	90			., .,	h
WREO	Lauring.	88	94			., 4	
MAAR	Prindage	86	89			" 16	
GAIW	Phila	88	88			" 20	
MHK	Claveland	90	94			" 21	faint.
						1	

The "log" in the EKKO album. Courtesy Richard H. Davis.

stations. "BCL's"—broadcast listeners—abounded during the '20s and early '30s. The EKKO radio verification stamps comprised the finest of the genre.

### List of Broadcasting Stations With Call Letters, Owner and Address -Revised to February 16, 1925

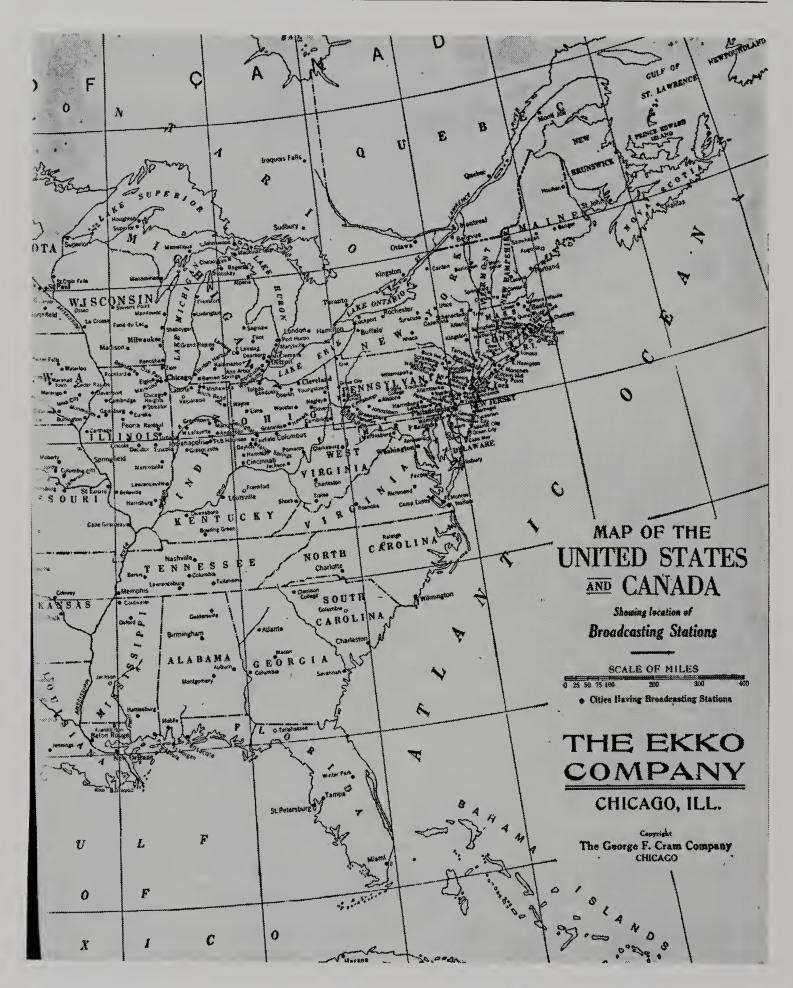
The following list includes all United States and Canadian Broadcasting Stations and some Foreign Stations, giving the name of the owner, the address, and the wave length. This list has been checked from Government and other authoritative sources to February 16th, 1925. Some changes are still being made in wave lengths. This list is supplied by the Ekko Company free to all recorded owners of EKKO Stamp Albums and additional copies may be obtained at 10c each.

At this writing over 300 active stations are distributing EKKO Stamps direct. The listener may obtain the stamp from any station not distributing the stamps by forwarding to the Ekko Company written proof of verification by the station itself and 10c and he will receive one of those stamps from us. It is necessary, however, that the proof by the station be definite and the Ekko Company reserves the right to pass on the authenticity of the verification. The Ekko Company distributes no stamps of those stations that are distributing EKKO Stamps themselves.

The present edition of the album naturally does not have places for some of the newer stations that have come on the air since its publication, but blank spaces are left in the album for the purpose of receiving

stamps from those stations that are not listed in that edition.

			UNITED S	ATES	
Call Sign	Wave Length	LOCATION	NAME	Call Wave Sign Length LOCA	TION NAME
			. Westinghouse E. & M. Co. . Westinghouse E. & M. Co.		NebWestinghouse E. & M. Co. ntAbner R. Willson
KDPT.	244	San Diego, Cal	.Southern Elec. Co.	KFLB248Menomine	ee, MichSignal Elec. Mfg. Co.
		Salt Lake City, Utah San Diego, Cal		KFLE268Denver, Co	oloNational Educ. Service k, ArkBizzeli Redio Shop
		Portland, Oregon		KFLR 254 Albuquero	ue, N. M Univ. of New Mexico
		Bakersfiald, Cal		KFLU236San Benit	o, TexasRio Grande Redio Sup- piy House
KFAD.	360	. Phoenix, Ariz	. Nebraska Buick Auto. Co. , McArthur Bros. Mer. Co.	KFLV229Rockford,	Illinois Swedish Evengalical
		Pullman, Wash Danver, Colo	State College of Wash.		Mission Church , Texas Geo. R. Clough
			. University of Colorado	KFLZ273Atlantic,	owaAtlantic Automobile Co.
KFAN.	231	Moscow, Idaho	.University of Idaho .Studio Light Servica Co.	KFMB254Little Roc	k, Ark Christian Churchas of Little Rock
KFAU.	275	Boise, Idaho	Boise High School	KFMQ275Fayettevil	le, Ark University of Arkensas
KFAW.	280	Santa Anna, Cal	.Tha Radio Den		r, IowaMorningsida College lis, MinnDr. Geo. W. Young
KFBC.	278	. ,Havra, Mont . ,San Diego, Cal	.W. K. Asbill		, MichM. G. Sateren
KFBG.	250	. ,Tacoma, Wash	.First Presby, Church		, Minn Carieton Collega
		Sacramento, Cal Everett, Wash		KFNG254Coldwater	ah, IowaHenry Field Seed Co. , MissWooten's Radio Shop
KFRU	. 270.	Laramie, Wyo	. Tha Cathedral	KFNJ,234Warransb	urg, MoTeachers' College of Warrensburg
KFCC.	238	, ,Pnoenix, Arizona , , . Helena .Mont	Nialsen Radio Sup. Co. The 1st Congreg'l Church	KFNL240Paso Robl	es, Cal Radio Br'deasting Assn
KFCF.	. 256.	Wella Walla, Wash	.Frank A. Moora	KFNV227Santa Ros	a, CalL. A. Dreka lontMont. Phonogreph Co.
			, Los Angales Union Stock Yerda	KFNZ. 231Burlingan	ne, CalRoyal Radio Co.
KFCP.	360.	Ogden, Utah	, Ralph W. Flygara	KFOA385Seattle, W	ashRhodes Dept. Stora
KFCV.	252	Houston, Texas	, Fred Mahaffey, Jr. , Western Union Collega	KFOD 224 Wallace, I	CalFirst Christian Church dahoTha Redio Shop
KFCZ.	258.	. , Omaha, Nebr	, Omaha Cent, H. School	KFOJ 246 Moberiy,	MoMoberly H. S. Radio Club IowaLeslia M. Schefbuch
		Boise, Idaho Tucson, Ariz	, St. Michaels Cethedrel University of Arizona	KFON234Long Beach	ch, CalEchophone Redio Shop
KFDJ.	254 .	Corvallis, Oregon	, Ore, Agricultural Collega	KFOO261Salt Lake	City JUtehLatter Dey Saints Univ. y, NabDavid City Tira & Elec.
KFDL.	226.	. Denver, Colo	Knight-Campbell Music Co.	KFOT 231Wichita.	KansasColiege Hill Radio Club
KFDM.	316.	Beeumont, Texae	Magnolia Petroleum Co.	KFOV. 248 Omaha N	d, Callf Hommel Mfg. Co. lebTechnical High School
KFDX.	250. 273.	Shreveport, La Brookins, S. D	So. Duk. State Collega	KFOY252St. Paul,	MinnBeacon Radio Servica
KFDZ.	231 .	Minnee polis, Minn	, Harry O. Iverson	KFOZ233Fort Smit	h, ArkLeon Hudson Reel Es- tate Co.
KFEL.	254 .	Portland, Oregon Denver, Colo	., Winner Radio Corp.	KFPH242Salt Laka	City, Uteh Harold C. Meilender
KFEO	268 .	Oak. Nebraska	Scroggin & Co. Bank	KFPL252Dublin, T	exasC. C. Baxter e, TaxasNew Furnitura Co.
KFFY	261	Minneapolis, Minn.	Auto. Elec. Service Co. Augsburg Seminary	KFPP 236Olympia.	Wash G. & G. Radio & Electric
KFEY.	360 .	Kellogg, ldaho	Bunker Hill & Sullivan Mining, Mfg. & Co-		as, CelL. A. County Co., For-
MEED	266	Moberly, Mo	ment Co. First Bantist Church	KFPV 236 San Fran	City,"UtahCope & Johnson cisco, CalHeintz & Kohimoos
KFFR	226.	Sparks, Nev	Nevada State Journel	KFPW 268Carterviil	a, MoSt. Johns Church F, ArkFirst Presby. Church
KEEV	250	Lamoni, Iowa	Graceland College Pincus & Murphy Music	KFPY283Spokane,	WashSymons investment Co.
			House	KEOA 261 St. Louis.	MoTha Principia th, TexasSearchiight Pub. Co.
KFGC	268.	Baton Rouge, La	Louisiana State Univ. Okla. Collega for Women	KIGOC 231 Jatt. Cal	
KFGH	273.	Stanford Univ., Cal	LelandStanford,Jr.,Univ.	KEOD 280Anchorag	e, AlaskaChovin Supply Co. ings, ColoDickenson-Henry R. Lab.
KEGO	226	Boone, lowa Orange, Texas	, , Crary Hardware Co.	KFQG229Los Ange	las, Cal Armory Exp. Park So.
KFHA	252	Gunnison, Colo	West, State Col. of Colo.	•	Cal. Radio Assn. me, CalRadio Service Co.
KFHJ	360.	. Santa Barbara, Calif. . Oskaloosa, Iowa	,, rallon & Co.	KFQL252Muskogas	n,lOkleOkla. Free Steta Feir
KEUD	263	Seattle, Wash	Star Elec. & Radio Co.	•	exasTexas Highwey Bulletin
KFI	469.	Los Angeles, Cal	Renson Poly, Instituta	KEON 283 Portland.	Oregon Third Beptist Church
VEIO	266	Snokane Wash	. North Cent, high School	KEOD 224 lowa City	TexasTexas Netional Guerd
VEIO	256	Vakima Wash	1st Meth. Church AssnAlaska Electric Light &	PEOU 234 Alma Ca	I
			Power Co.		nd, WeshC. F. Knierim Photo, Radio & Elec. Shop
VEID	240	Maraballtown la	Daily Commonwealth Marshall Elec. Co.	KFQX233Seattle,	Vash., een Bldg Alfred M. Hubbard
WEIL	261	Okla City Okla	. National Radio Wilk. Co.	KEOV 273Belden, N	leb Farmers' State Benk
			Liberty Theatre & E. E.	KFOZ 240Hojiywoo	d, CalTaft Radio TexasHali Bros.
KFJK	233.	Bristow, Okla	Delano Radio & Elec. Co.	KERC 278 San Fran	cisco, Cel Kadio Art Studio
			University of N. Dek. Ashley C. Dixon & Son	KERF 242Alexandr	ia, LaW. R. Brown N. DMartin L. Monson
VEIV	258	Cadar Fails, iowa	. la. State reactiers con	KEDI 224 Denver. (	Col
KFJY	246 .	Ford Dodge, lowe	Tex. N.G. 112th Cavalry	REDI 250 Conway.	ArkGuy Simmons, Jr. orks, N. DMen's Club of First
40 THE A	272	Caralan Colo	COL STREET FERCISES CO.		Presbyterian Church
KFKB	273.	Milford, Kanses.,	Conway Radio Lab.		Okla, Lieut. Jas. P. Bolend, U. S. A.
VEVII	275	Lewrence & ensage	University of Italians	KFRN224Hanford,	CelM. Laurenca Short
KFKV	283	Butte, Mont			



Half of the map in the EKKO album. Courtesy Richard H. Davis.

(Editor's Note—Mr. Beard sent us a photocopy of all the pages in his informal, homemade album. The labels include a few non-American Bank Note mavericks—WSM of Nashville, WSB of Atlanta, WHAS of Louisville, and WJKS of Gary. There also are what appear to be metallic embossed seals, somewhat like notary seals. He notes that the six Canadian station stamps were all *lithographed* by ABNCo. Instead of the eagle vignette, they show a beaver gnawing away on a tree.)

#### V. Misc. Observations

#### - from ANDY RASMUSSEN:

He reports a pale blue stamp with the original red "WBBF" call letters as letterpress printed by ABNCo, overprinted with a diagonal rubber stamp "WGST". A provisional! Also, one orange stamp has the area for the call letters blank and filled with a rubber stamp overprint "XEW".

#### - from FRED BENJAMIN:

He notes the following label colors—red, green, orange, light blue, dark blue, brown, purple, and olive green. Also the following overprint colors—blue, dark blue, black and red.

#### - from HERMAN HERST:

"The late Gil (Rex) Willets of Illa Grande, Cal. made a specialty of selling these stamps. When I was a kid and had a cheap radio I sought these . . . I sold Willets hundreds of them over the years."

#### U.S. Hybrid Proofs

(Concluded from Page 15)

they probably were not then provided with these dies; and these hybrids are in the 1875 shades of color and differing in size of the block sinkage from those hybrids printed by the earlier engraving companies.

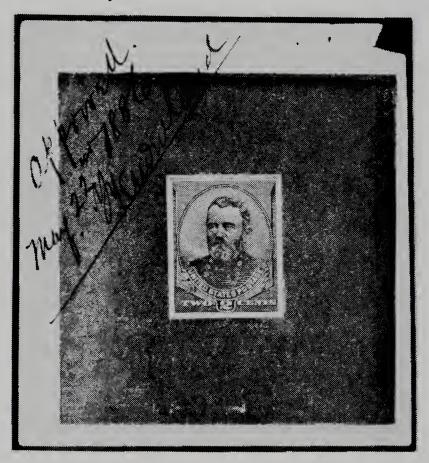
In some cases hybrid proofs that simulate die proofs are available when large die sunk proofs are extremely rare, such as the Toppan, Carpenter & Co. 1851-60 set including the two carriers, the National Bank Note Co. 1861 Premier Gravures, 1862 (?) 3c scarlet and 1869 bicolor 15c, 24c and 90c, and the Continental Bank Note Co. State Department \$2, \$5, \$10 and \$20. Of all of these bicolor stamps there only existed a die with the complete design, and of the \$2 State a frame without vignette, until the four frame dies were made about 1903 from which the small die proofs were printed. I have never yet seen a large die proof of the 1851 eagle carrier. Also the 1893 10c orange special delivery is a very desirable hybrid as only one large die sunk proof is known. Of the 1894 issue many of the sets had the 50c, \$1, \$2 and \$5, and some values of the postage dues and high value newspapers filled with hybrids, as also are many of the 1898 sets of bicolor essays.

As these hybrids were no doubt printed to fill official orders, I believe they should be included in collections. Not having been generally understood they have heretofore been neglected by collectors. I believe that eventually they should be listed in Scott's U.S. Catalogue.

#### **United States**

## Grant Letter Sheet Essay/Proof Material Reaches Market

by BARBARA R. MUELLER



Lot 519

E are indebted to Herman Herst, Jr. for calling our attention to the sale of a small grouping of essay/proof material related to the 1886 two-cent Grant letter sheet, Scott no. U293. It was included in the Earl P.L. Apfelbaum Inc. auction sale of January 28-29, 1983 held in conjunction with ARIPEX '83 in Tucson, Arizona. We also are able to illustrate the items here by courtesy of Charles Fricke, the postal stationery expert who is on the Apfelbaum staff. The following descriptions from the sale catalog are keyed to the illustrations:

#### 1886 TWO-CENT GRANT LETTER SHEET

#### An Original Find of Essays & Proofs

#### Lot No.

517 E 1886 2c Grant Letter Sheet ESSAY (U293E), Artists drawing with decoupage (portrait-cutout of trial color proof; border hand-drawn/solid segments, similar in format to accepted design), portrait; Ultramarine border; bright blue slightly marked from handling VERY FINE, Unique.

518 P 2c Grant Letter Sheet Proof (U293P), Black die proof on 75 x 114mm white coated stock with 70 x 73mm solid black border. Notation in border "Return to Office" in ms purple ink, & in LL "See Mr. S". LR section has residue and small thin from an original paste-on File-pin marks at T. VERY FINE.





Lot 517

Lot 518

- 519 P (U293P) Black die proof as above on yellowish uncoated stock (82 x 89mm), ms notation "Approved. May 22nd 1886/F(?) Knowland", file-pin holes at T, VERY FINE.
- 520 E ESSAY (U293E), Mock-up on ledger stock of overall design in dark gray green, cutouts of "stamp" & "inscription", with artist's drawing in pencil of "new shield design" positioning to inscription as an overlay (shield design change), also includes heading "TO OPEN TEAR OFF THE ENDS" [portion of "THE ()" inked out]. Attached sheet (with hinges) originally one piece of paper with another artist's drawing in pencil of shield in large size together with other artist's concept. Back has ms notation "United States/Letter Sheet/App-June 86" VERY FINE Unique.
- 2c Green Grant Letter Sheet Proof (U293), Full sheet, (No WMK-83 perf at T, perf at sides continuous) flap and margins appear removed. Ms notation across face "Color Approved/(initials—appear to be A.D.W.)/June 1/86". Back has ms notation "U.S. Patent-July 1st 1879" in pencil. Pin holes & file markings, still VERY FINE.
- 2c Grant Letter Sheet Collateral Material (U293), 3 pieces of paper (1) Portion of Grant Letter Sheet (50 x 150mm) with ms notation "2d, have the order for 8 sets/ of dies, hardened, mounted/ready to print, entered properly in the order/transmitted to Mr. Smillie" in ink. Also, magenta boxed "ENTERED/(initials in red)." (2) Irregular cut-out of bank statement with 2c #R6 (oxidized brown). Back has ms notation "15000 Impress/from the finished plate/(underlined)/Paper like this" in pencil. (3) Portion of bank check 2c #R8, apparently pin attached to item (2) as paper stock sample. Typical pinhole file marks. VERY FINE.

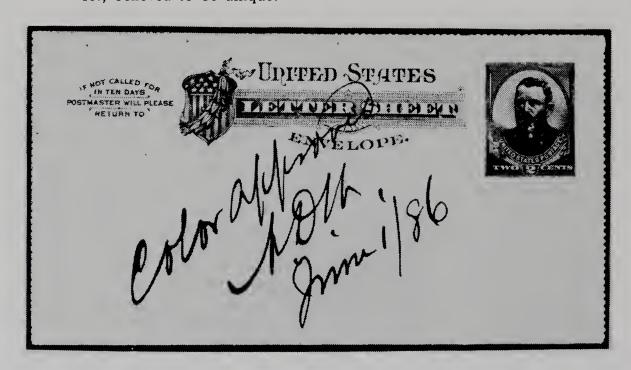
No mention of the above essay/proof material is found in the *Thorp-Bartels Catalogue* of *United States Stamped Envelopes*, Centennial Edition. However, several related lots were listed in the Daniel F. Kelleher Co. auction of March 22-23, 1983:



Lot 520 (front)

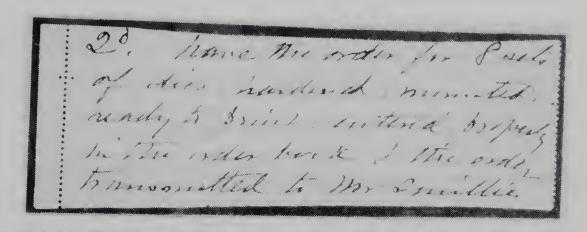
#### Lot No.

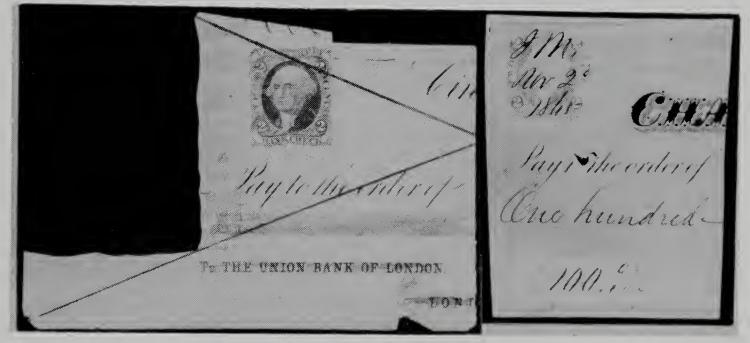
1336 TC 2c Grant (Thorp 850a-s), Complete set of 19 trial color proofs for letter sheets on large pieces of manila paper, 7%" x 5", with printed ins. Series 2 & numbered in ms. #1-19 at U.L., each initialled ms. T.A.H.H., a couple insignificant flaws but a V.F. set, believed to be unique.



Lot 521 (front)

1337 TC 2c Grant (Thorp 850a-c var., 1 var., p var.), 3 Trial Color proofs for letter sheets on large pieces of manila paper, 7%" x 5", each with 2 or more impressions: Thorp 850a & 850c on sheet with 1 inverted, 3 of Thorp 8501 on 1 sheet & 3 of Thorp 8500 on sheet with 1 (or 2) inverted, Thorp 8501 var. defective, other 2 Fine, Rare.





From Lot 522

- 1180 P 2c Green on White (U293P), Grant letter sheet proof with manuscript notation: "First Proof for selection of color. A.D. Mazur, Third Asst. P.M. Gen'l. May 20, 1886" on rev., perf. seps & lt. discoloration, Fine, believed to be unique.
- 1181 TC 2c Grant, Blue (U293TC), Trial color proof with uncleared surrounds on wove paper, 37x59mm with ins. "U.S. Letter Sheet Stamp, C-153, American Bank Note Co., N.Y." below stamp, small faults, Fine.
- 1182 E 2c Grant, Blue, Essay for letter sheet (U293), die proof with uncleared surrounds on wove paper, 32x58mm with ins. "C-152, American Bank Note Co., N.Y." below stamp, small flaw, F.-V.F., unlisted by Thorp.

Judging only by the respective auctioneers' descriptions, it would appear that the three Kelleher lots are part of or have more than a coincidental relationship to the lots in the Apfelbaum sale. Kelleher also offered a grouping of trial color proofs and a sort of "generic" essay, as follows:

#### Lot No.

1338 E Letter Sheets, 3 American Bank Note Co. Patented letter sheet essays, brown on white, grey on white & brown on buff, the last with perf. separations, other 2 V.F., unlisted by Thorp.

The Kelleher sale was replete with some two hundred other lots of essay/proof material, some listed with Thorp, others not, and said to be "mainly" from the Barkhausen collection. (See the following report on Centennial "essays" in this context.)

## U.S. Centennial Envelope "Essays" on Market Again

by BARBARA R. MUELLER





Essay 2.

Essay 1.



Essay 3.

"essays" for the 1876 Centennial envelopes. That article was prompted by their appearance on the market in 1978 Kaufmann and Sotheby Parke Bernet auction sales. William H. Maisel, co-author of the United Postal Stationery Society monograph on U.S. commemorative stationery, added his knowledge to the auctioneers' descriptions, referring to a set which he had purchased as reference material under the assumption that it was fake. His set was on photographic paper rather than the cardboard of the Kaufmann specimens (no paper was specified for the Sotheby Parke Bernet specimens). In conclusion he wrote:

"For many years I have marveled at the work of Henry Mitchell who was the designer-engraver for the Plimpton company. His artist's drawings (3 for the Centennial, 15 for the Columbian envelopes) were in the Barkhausen collection. The drawings in the Sotheby sale were attributed to him. All of his work is exceptional. Note the sets of the Centennial and Columbian envelopes. When I look at the three items we are talking about, I find it hard to believe Henry Mitchell could have done anything so crude. Another thing that bothers me is that Pep Thorp made the essay and proof section of the catalog from the L.H. Barkhausen collection, yet he did not list these three! Did he have some reason (unknown to us) to omit them? I wish I knew."

After examining the Maisel set, I compared the three items with photographic enlargements of the set originally sent me (and illustrated in *Journal* 141) and drew up a set of minute differences between them. I then made the following conclusions about the Kaufmann, Sotheby Parke Bernet and Maisel specimens:

"Thus it seems we have three completely different groups of essays, made on at least two or three papers—so-called photographic glazed paper, bristol board, and unspecified. This situation points up the danger in assigning such terminology as 'original artist's drawing' and 'unique'. If every essay drawing is handmade, then perforce it is unique. But that uniqueness signifies nothing. Furthermore, there is nothing to prevent a gifted miniaturist from producing drawings for past, present or projected future issues and calling them essays. What is the definition of a 'fake' essay anyway?

"The important factor to be considered in appraising such material is the authority under which they were made. Were they specifically ordered by an official government body or solicited under the terms of an officially held competition? If so, did they then fall under the control of the public authority? Affirmative answers to such questions make the drawings worthwhile additions to a collection . . . ."

All of this recapitulation is prompted by another appearance of these essays, this time in the Kelleher sale of March 22-23, 1983 which also included the Grant letter sheet material described in another article in this issue. The catalog descriptions are as follows:

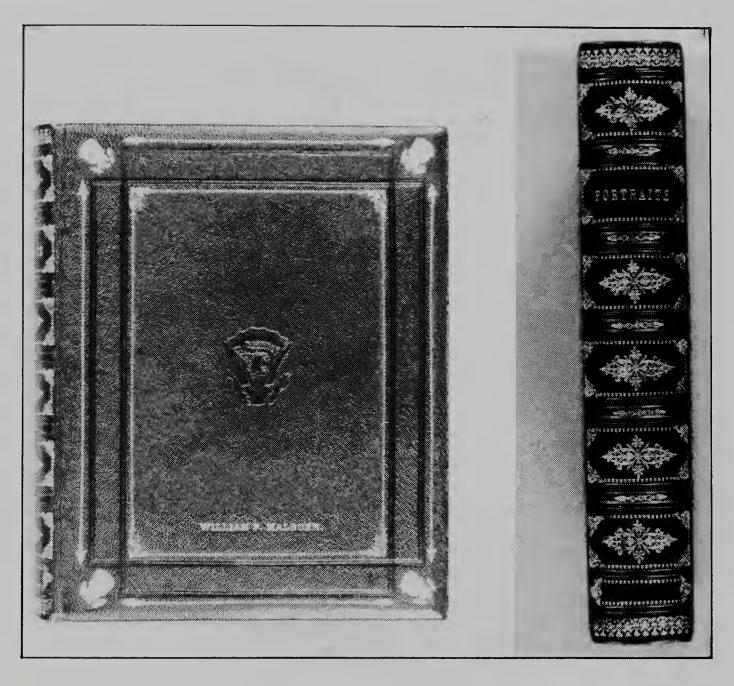
#### Lot No.

- 3c Centennial, Blue, Brown & White, Hand-painted essay showing stage coach & train on 1½" square thin white card mtd. on 3¼" square heavy cardboard, V.F., unlisted by Thorp, probably Unique.
- 3c Centennial, Brown & White, Hand-painted essay showing stage coach & train on 11/4"x1%" card mtd. on 31/4" square heavy cardboard. V.F., unlisted by Thorp, possibly by Henry Mitchell, probably Unique.
- 3c Centennial, Purple & Blue, Essay hand-drawn in ink showing stage coach & train, on 2½" square grayish card mtd. on 3½"x3½" heavy cardboard, V.F., unlisted by Thorp, probably Unique.

Note that these are on card, as the Kaufmann sale specimens were. The rest of the descriptions match those I have in *Journal* 141 with the exception of the color of Essay 3. I called it "basically very dark blue and white". Kelleher called it "purple" and "blue". As I recall the item in question, the deep coloration probably did contain elements of purple. The illustrations here are taken from the Kelleher catalog and are too small for comparing with the sets described by me in 1979.

It is worthwhile to note that Mr. Maisel pointed out that P.H. Thorp cataloged the Barkhausen collection but did not list these, and that the Kelleher sale section on postal stationery essay/proof material stated that it was "mainly" from the Barkhausen collection.

At any rate, it is interesting to note the reappearance of unusual material like this on the market at fairly frequent intervals.



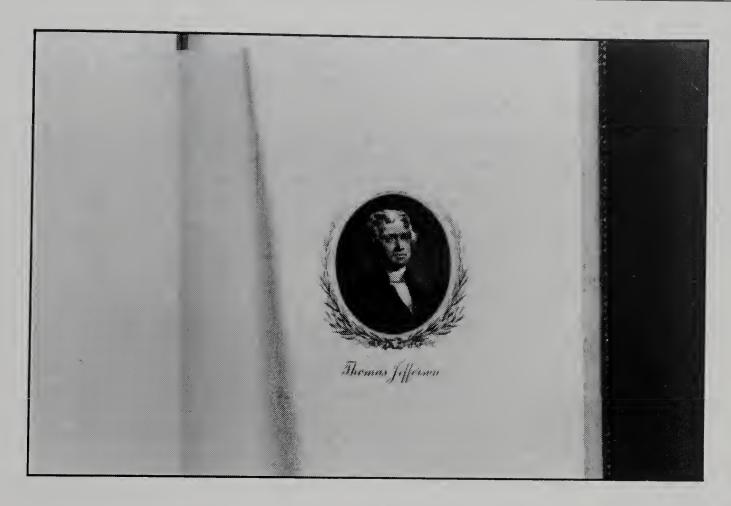
Front cover with Malburn's name and the spine.

## United States Presentation Book of Portraits and Vignettes

By MIKE CARTER, NLG

Books of Portraits and Vignettes' in the Summer, 1982 issue. Two years ago, at the Memphis International Paper Money Convention, I purchased a presentation vignette book that is somewhat different from those described by Blanchard, so as a follow-up to this reprint I wish to share this book and its plates with you.

The overall size of the book is 6¾" x 8"; it is roughly 1¼" thick. It is bound in full burgundy morocco leather; both the front and back covers are tooled and decorated in gold with the official heraldic eagle in the four corners. At the center of both the front and back is again found the heraldic eagle in a larger version tooled into the leather but not gilded. Also on the cover, below the central eagle, is the name in gilt of either the "presenter" or "recipient" of the book, William P. Malburn. The spine is heavily decorated in gilt with



Typical Presidential vignette in the book.

raised bands and displays the title "Portraits". The edges of the pages are done in a spattered purple and the end pages and inside covers are also in purple marbled paper with gilt overlays.

This magnificent book contains no interior worded or title pages with the portraits and very few of the portraits even have the name of the individual or scene under them. As a result of this, I cannot identify certain individuals. The first engraving is the familiar northeast view of the White House which is still produced by the Bureau of Engraving and Printing today for sale to the public. Following the White House are the Presidents in chronological order from Washington to Wilson, the 28th President. Another engraving of the White House, this time the southeast view (still available from the BEP), follows the Presidents and then there are various portraits of statesmen and a few duplicated Presidential portraits. The book ends with a southeast view of the Capital (available from the BEP today). All of the engravings are on India paper die sunk into cardboard and many of the portraits are those found on various issues of U.S. currency.

William Peabody Malburn was born on July 7, 1868, and served as the Assistant Secretary of the Treasury by appointment of President Wilson from 1914 to 1917. He was vice-president of the American Exchange National Bank, New York, New York from 1919 to 1931 and vice-president of the Chicago Title and Trust Company from 1933 to 1939. Mr. Malburn was also the author of two books on commercial banking, What Happened to Our Banks published in 1934 and The Principles of Commercial Banking, date unknown. He died April 9, 1945.

I would assume that Mr. Malburn was the recipient of this presentation specimen book since it probably was assembled after or just prior to 1917. This was the last year of his term as Assistant Secretary of the Treasury and the end of Wilson's first term as President.

Wilson's portrait is the last Presidential portrait to appear in the book, which leads me to believe that it was presented to Malburn for excellent service, etc., to the Treasury or government. Also, I would find it hard to believe that Malburn would present a book to someone with his own name stamped on the front.

It is interesting to hold this incredible book and think of whose hands it has passed through—a President's, Vice-President's, Treasurer's . . . who knows, but it is fascinating to think about. The book's sheer beauty and significance to the currency and official documents issued by the United States, of which I am an avid collector, will always make it one of the highlights of my library.

#### Giori Test Note-More Color Combinations

Gene Hessler reports seeing the Giori test note described in *Journal* No. 155, page 116, in two additional color combinations. They are:

- Medusa head light blue, Shakespeare head blue, panel below light blue; symmetrical device light and dark blue, reflecting the same shades in the photo.
- Shakespeare head magenta, symmetrical device at left light and dark blue as in photo; device in center outer ring light blue, inner portion brown, darker at the center; Medusa head same brown as lighter brown in device; panel below Shakespeare light blue.

#### "Franks for the Memory"

#### An Essay on British Stamp Design

The catchy title above was the headline for a review of British stamp design policy since the early 1960s written by Peter Waymark for the Feb. 12, 1983 edition of the London *Times*. Herman Herst, Jr. sent us a tear sheet of what appears to be a regular stamp column in a Saturday feature section.

The author builds his article around the initiative of Anthony Wedgewood Benn, then Postmaster General, who set the British Post Office on its current aggressive commemorative stamp policy, and designer Jeffery Matthews. Two of the latter's initial sketches for the Queen Mother's 80th birthday stamp illustrate the article.

Matthews, who is well known for his design of the masthead of *The Sunday Times*, is quoted as preferring to work in actual stamp size: "You have got to think in terms of what will be successful in that space. If you start with a bigger frame there is a temptation to put in too much detail."

All designs must receive the final approval of Queen Elizabeth II. Barry Robinson, the Post Office's current design advisor, says, "We never assume we are home and dry until her approval comes through."

### Thirty-Ninth Annual Meeting Of The Essay-Proof Society, 1982

The Annual Meeting was called to order by Treasurer Ernest Wilkens at 8:00 PM on October 13, 1982, at the Collectors Club, New York, New York. At his direction the Secretary read the Call for the meeting.

Mr. Wilkens stated in his opening remarks that he was filling in for President Jackson, who was unable to attend. Mr. Wilkens appointed a Credentials Committee and the meeting was declared open for business.

The Secretary read the minutes of the 1981 Annual Meeting. Motion was made and carried to accept the minutes as read and reported in *The Essay-Proof Journal*, Whole No. 153, Page 34.

Mr. Wilkens appointed a Nominating Committee, Mr. Julian Gros, Chairman, to nominate candidates for the expiring term of Directors.

The Report of the President will be published in the Journal.

Mr. Wilkens read the Report of the Treasurer and discussed the income and expenses shown in the Report. He noted that the large amount of contributions received this past year were vital in easing the loss from operations during the past year.

The Report of the Secretary was read by Mr. McGuire.

Motion was made by Mr. Wilkens to accept the Reports of the Officers and was seconded by Mr. Feder. The motion was carried and the Reports were accepted with thanks.

The Editor's Report was read by Mr. Wilkens. Mr. McGuire moved to accept the Report with thanks and Mr. Feder seconded. The motion was duly carried.

At Mr. Wilkens request the Nominating Committee's slate of Directors was presented by Mr. Gros. Proposed as candidates for the term of Director expiring in 1985 were: F. Finkelburg, '85; V. G. Greene, '85; G. E. Jackson, '85 and Lynne S. Warm, '85.

Mr. Wilkens asked for any nominations from the floor and having heard none, declared the nominations closed. Mr. Wilkens moved that the proposed slate be accepted and that the Secretary be directed to cast one ballot. The motion was seconded by Mr. Essner and was carried. The Secretary cast one vote and the nominees were declared elected.

No other business was offered before the meeting following Mr. Wilkens request for other business. Mr. Essner moved that the meeting be closed and was seconded by Mr. Feder. The motion was carried and the meeting was declared adjourned.

DAVID E. McGuire, Secretary

### Report of the President "The Bottom Line"

Barbara Mueller, our Editor, is to be congratulated for the excellent job she did this past year in juggling and stretching the material she was given to fill the *Journal*.

I want to thank her and the many other individuals who have helped with the *Journal*: the club's officers, especially Ernest Wilkens and David McGuire who have given many hours of their time, each and every one who contributed material for articles, and those who made cash donations.

It takes all of these contributions to make the Journal, and the Journal IS The Essay-Proof Society, and "the bottom line" is that we need your help to keep it going.

GLENN E. JACKSON,

President

#### Report of the Secretary

On June 30, 1982, membership in the Society stood at 414 members and 30 non-member subscribers.

The membership total is a slight increase over last year. While this is encouraging, it does not reflect any significant change over recent years. Any increase in membership is of great help to the Society and I urge the members to help add to our Society's rolls. Membership application forms are available on request from the Secretary for those who would like to have some on hand.

We can thank the following members for their help in adding new members to our roster:

Falk Finkelburg 1	Robert Niesz 1
Glenn E. Jackson	Louis K. Robbins 1
Fred W. Lopez 1	Dennis J. Swinehart 1
Barbara R. Mueller 6	Secretary

Most of the new members shown for the Secretary were the result of unsolicited inquiries.

A net total of \$564.00 was received this year from the sale of back issues of the Journal.

Members are reminded that donations to the Society of duplicate and/or unwanted copies of back issues of the *Journal* are deductible for Federal Income, Estate and Gift tax purposes. All donations of back issues to the Society will be gratefully acknowledged by written statement.

This has been a difficult year for the Society. A number of problems have been encountered and some still remain unresolved. Our Editor, Barbara R. Mueller, must constantly struggle to produce every issue of the Journal. We owe her a great measure of thanks, but we must do more than that. We must all become more involved in the Society and in our Journal. If we do not face up to the need for involvement in furthering the Society and its goals, the Society will be unable to continue as a viable organization. Our collective thanks are owed to Dr. Glenn Jackson, our President; Falk Finkelburg, our Vice-President; and Ernest Wilkens, our Treasurer, for their efforts on behalf of the Society. My personal thanks go to them for their advice and assistance during the year. But this, too, is not enough. They alone cannot carry the burden of keeping the Society alive and well. We need participation from all members, or, under present conditions, the Society will have to face the very real possibility of disbanding. We could cease to exist as an active organization within the next two years. To each and every one of you, I pose a question. Will you be counted in, or will we be counted out?

In closing, my thanks go to Mrs. Jane McGuire for her patience and assistance, and to Mrs. Susan Niksa for typing so much of my correspondence in a thoroughly professional and presentable manner.

DAVID E. McGuire, Secretary

### Report of the Editor

The 1981-82 year from the production standpoint was outstanding, mainly because of the excellent cooperation of the Dover Litho Printing Co. and all of its staff, especially Ann Marie Bonelli, who have been most helpful to me in turning out a magazine which elicits favorable comments from all who see it. Unfortunately, not too many outside of the Society see it, and the Society itself is far too small.

I have been able to give you 214 pages this year, up from the usual 48 pages per quarter, because of two factors: the Laban Heath Counterfeit Detector reprint series coordinated by Dr. Jackson, and surprising reader reaction to the various articles on the ephemera of the essay/proof field. This is epitomized by the outpouring of information on H.L. Peckmore and his work. Now if only we could generate equal interest in the more substantive areas, notably U.S. proofs! This is a subject simply crying for a new look, new treatments, new listings.

Also, we always need input from the paper money and security printing enthusiasts. As usual, I must point out that in this field we are quite dependent on Dr. Jackson. I cannot believe that our syngraphic members are incapable of contributing to the literature of their hobby.

In fact, it is incomprehensible to me that they, as well as the philatelic members, can be indifferent to the publishing opportunities offered by such a well-produced journal of record as our own EPJ. It cannot continue indefinitely without substantive articles.

BARBARA R. MUELLER, Editor

#### Report of the Treasurer

The balance sheet and the statement of operations of the ESSAY-PROOF SOCIETY for the year ended June 30, 1982 is presented on the accompanying pages. There was only a small loss from operations of the Society thanks to an unprecedentedly large amount of contributions received during the year. Not only was the sum received a splendid one, but the number of our members who contributed was the highest ever. A list of donors will be found at the end of the report. All deserve the Society's thanks and gratitude. Contributions to the Essay-Proof Society are deductible for income, estate and gift tax purposes under provisions of the Internal Revenue Code.

ERNEST WILKENS, Treasurer

#### THE ESSAY-PROOF SOCIETY, INC.

Balance Sheet As at June 30, 1982

#### **ASSETS**

#### Cash accounts:

Citibank, N.A. checking	\$ 399.74 6,392.12	
Total assets		\$ 6,791.86 \$ 6,791.86
LIABILITIES AND SURPLUS		
Accounts payable		\$ 2,696.78
Total liabilities  Surplus  Total liabilities and surplus		\$ 2,696.78 4,095.08 \$ 6,791.86

Statement of Operations For the Year Ended June 30, 1982

#### **INCOME:**

Membership dues	\$ 5,144.75	
Membership dues	267.50	
Subscriptions	637.50	
Advertising	564.00	
Journal sales	573.50	
Interest income		
Total income		\$10,300.25

#### **EXPENSE:**

Printing "The Essay-Proof Journal"	\$ 9,343.22	
Postage and stationery	266.80	
Editor		
Copyright and Miscellaneous		
Total expense		10,450.02
Loss from operations		\$ (149.77)
Surplus, beginning of year		
Surplus, end of year		\$ 4,095.08

#### **CONTRIBUTIONS**

Walter D. Allan	\$ 5.00	Julian F. Gros \$	25.00
Anonymous	35.00	George M. Holley, Jr	100.00
Anonymous	1,000.00	Walter H. Hoffman	10.00
Dr. Michael Aronwits	5.00	Robert K. Holton	15.00
Daniel F. Bagby	15.00	Dr. Glenn E. Jackson	175.00
Richard J. Balbaton	10.00	Peter Kenedi, Inc	30.00
Philip T. Bansner	95.00	O. L. Lisot	5.00
Bernard Baum	5.00	John R. McGrew	10.00
Frederick A. Benjamin	10.00	David E. McGuire	15.00
Dr. Steven J. Berlin	15.00	Jane L. McGuire	15.00
Aubrey Berman	5.00	Edward Mendlowitz	25.00
K. Bileski	5.00	Jack E. Molesworth	10.00
Wilson E. Born	10.00	Barbara R. Mueller	15.00
Fred L. Caposella	10.00	Donald D. Nelson	3.00
Robert R. Cook	15.00	Gerald Nylander	5.00
Bruce G. Corrigan	5.00	James R. Owens	10.00
Elliott Coulter	10.00	Richard C. A. Payne	5.00
J. C. M. Cryer	10.00	J. Roy Pennell	35.00
Charles Dean	5.00	Col. Robert H. Pratt	10.00
J. Leonard Diamond	10.00	Louis K. Robbins	10.00
Mark Essner	10.00	Romeo J. Routhier	10.00
Falk Finkelburg	5.00	Fred P. Schueren	10.00
James L. Flanigan, Jr	5.00	F. Burton Sellers	10.00
Dr. Howard S. Friedman	25.00	Donald Stewart	10.00
Sidney Gilden	5.00	George H. Walter	10.00
Robert M. Gibbs	10.00	Lynne S. Warm	10.00
Charles N. Gish	5.00	Virgil Winkler	15.00
Vincent G. Greene	10.00	Rudolf G. Wunderlich	1,100.00
Dean Edward N. Griswold	25.00		

### Secretary's Report

by DAVID E. McGUIRE, Secretary RD #4, Colonial Drive, Katonah, NY 10536

#### **Members Admitted**

- 1626 Grana, Stephen A., c/o NDE Consultants, Pouch 340076, Prudhoe Bay, AK 99734-0076, (Airpost of the World, Philatelic Literature) by David E. McGuire
- 1627 Miller, Keith E., 3541 Park Ave. So., Minneapolis, MN 55407 (Dealer) by Barbara R. Mueller
- 1628 Rosser, Thomas, 509 Title Bldg., Baltimore, MD 21202 (Proofs & Essays) by Philip T. Bansner
- 1629 Neely, Gerald J., P.O. Box 21137, Billings, MT 59104 (Pre-1940 U.S.) by David E. McGuire
- 1630 Rosen, Steven, P.O. Box 1938, Huntington, CA 92647 (Dealer) by Philip T. Bansner

#### Change of Address

- 1408 Hayter, Derek, to 294 Erskine Ave., Toronto, Ont. M4P 1Z4, Canada
- 1209 Davis, Richard H., to 343 Pacific View, Santa Barbara, CA 93108
- 1590 Benjamin, Frederick A., to 7 Elm St., Edwards, CA 93523
- 1604 Frelinghuysen, Frederick, to 180 E. 79th St., 12A, New York, NY 10021

#### **Enumeration of Membership**

Number reported in <i>Journal</i> #156	412
GainsGains	5
Losses	0
Net Membership	417
Non-Member Subscribers	31

#### Secretary-Treasurer Offices Combined

Effective immediately, the offices of Secretary and Treasurer of The Essay-Proof Society have been combined. David E. McGuire is now Secretary-Treasurer; Ernest Wilkins is no longer Treasurer. All correspondence relating to the business of the Society should be addressed to Mr. McGuire at RD #4, Colonial Drive, Katonah, NY 10536. All correspondence relating to the *Journal* and advertising should be sent to the Editor as always.

#### Bob Pratt's Newfoundland Articles Featured in Canadian Publication

In a special supplement to the January 4, 1983 issue of Canadian Stamp News, EPS Vice-President Robert Pratt expounded on his specialty of Newfoundland philately. A lengthy article entitled "Newfoundland pulled up the rear in issuing its own stamps" is replete with essay/proof information. It is complemented by a survey of all Newfoundland essays and proofs by Mr. Pratt.

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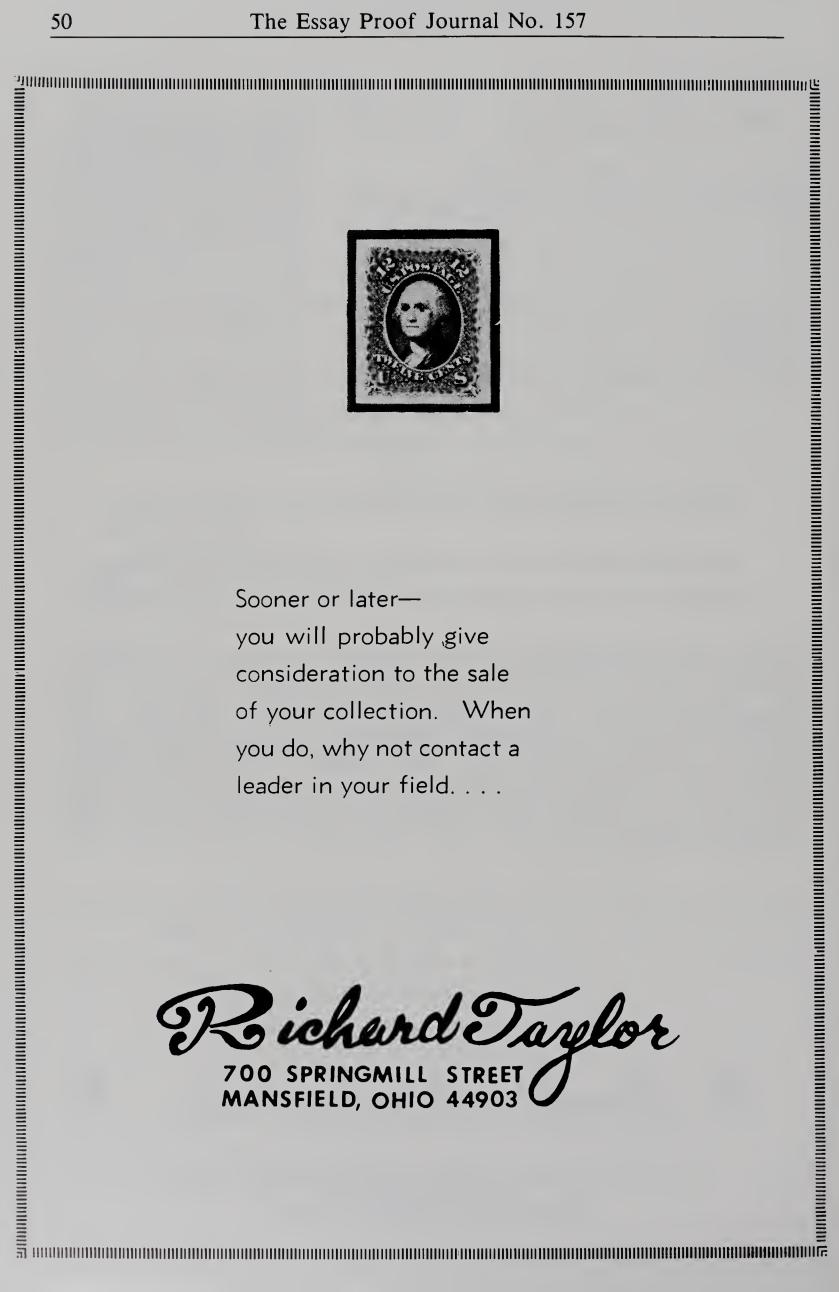


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7	Bournemouth	GENERAL SALE strong in Latin America.
12	London	GREAT BRITAIN includes College Stamps formed by the late Rev. H. Cummings, a remarkable series of surface printed reconstructions and single rarities and the booklet coll. formed by the late Dr. H.H. Hirst.
13	London	BRITISH EMPIRE with sections of British Guiana, Burma (Japanese Occupation), Gambia, Gold Coast, Jamaica, a fine lot of St. Helena. A fine range of covers throughout.
19	Zurich	EUROPE with a find of French classic covers, the Stephen A. Crump collections of Belgium, France, Italian Occupation World War II, Liechtenstein, Saar, Switzerland and Red Cross; Germany and States with a valuable collection of Ruhleben offered intact, Netherlands, Russia, Scandinavia, etc. with the rarest stamp of Greece.  LATIN AMERICA with Brazil, Chile 1st type specialised and Peruvian War, Colombia, Guatemala 1873 lithographs, Mexico and twelve valuable collections offered intact.  GIBRALTAR and the Brigadier C.E. de Wolff collection of Malta.
20	Zurich	NEAR EAST with Holy Land, the Dr. H.H. Hirst Palestine, Persian Lions and the British Occupation of Bushire.
21	Zurich	FAR EAST including China, the Charles W. Dougan collection of Hong Kong and Treaty Ports, rare covers from Japan and Mongolia.

### Dr. Douglas Ball

In his February 1977 editorial in

The Bank Note Reporter, Editor Austin Sheheen, Jr.
had this to-say of Dr. Douglas Ball:

"I first met Douglas at one of those "rag pickers" sessions sponsored by the A.N.A. some years ago. Immediately we began a friendship that has prompted many pieces of correspondence, telephone conversations and personal visits. DURING THOSE YEARS I HAVE COME TO KNOW AND RESPECT DOUGLAS AS ONE OF THE GREATEST AUTHORITIES AND TRUE SCHOLARS OF THE ECONOMIC AND FINANCIAL POLICIES OF THE CONFEDERATE STATES OF AMERICA THAT HAS EVER LIVED . . ."

In a past issue of

Coins Magazine, WALTER BREEN said of Douglas Ball:

"Douglas Ball, author of a splendid long foreword to 'The Register' (Thian's Register of the Confederate Debt), is probably the best informed collector of Confederate States of American material now alive . . ."



Douglas Ball has long since expanded his horizons and abilities to all phases of currency. He unquestionably ranks amongst the most knowledgeable leaders in the currency fraternity.

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